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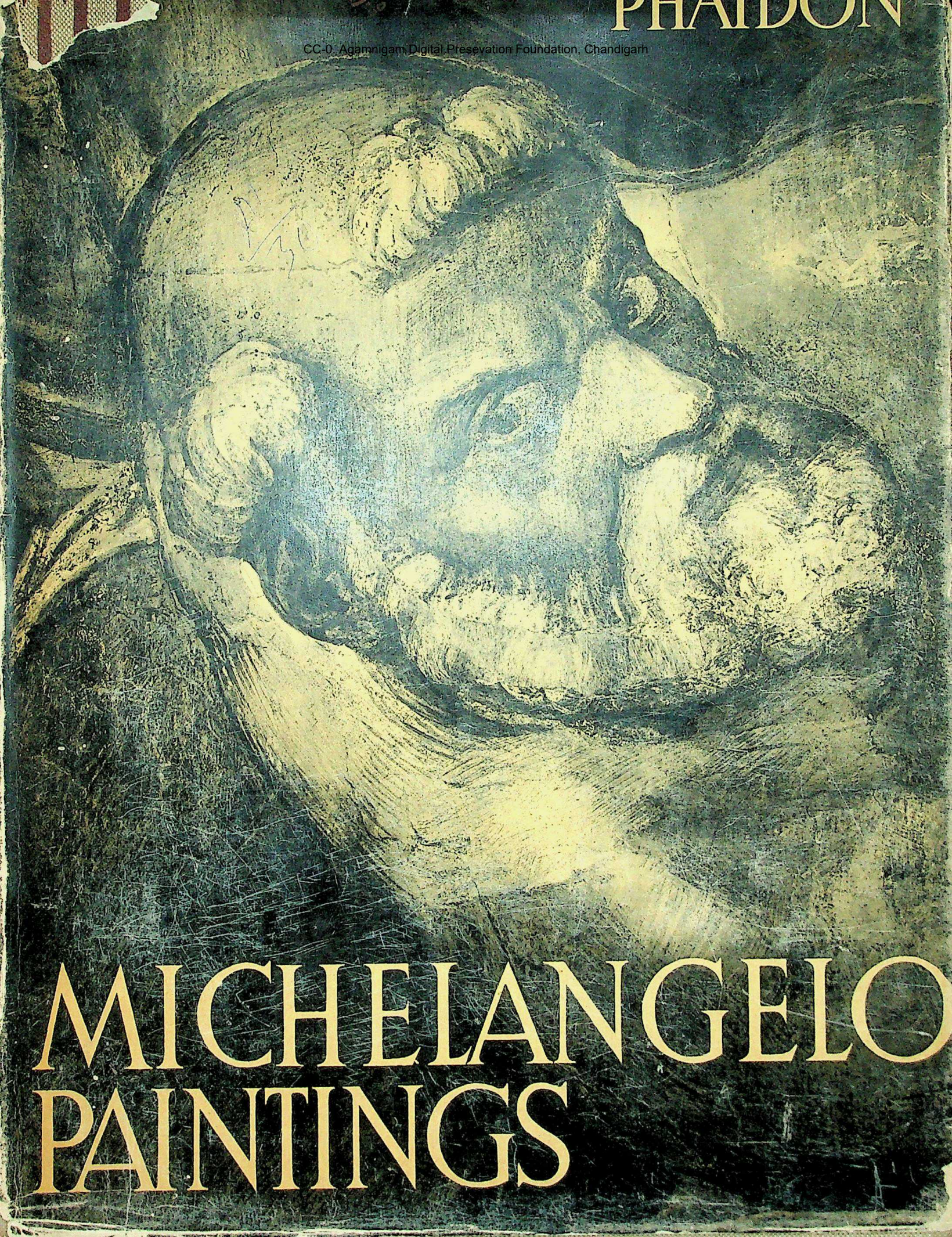

MICHELANGELO PAINTINGS

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MICHELANGELO'S PAINTINGS
COMPLETE EDITION
BY L. GOLDSCHEIDER

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Michelagniolo

BRONZE BUST BY DANIELE DA VOLTERRA AFTER THE DEATH MASK OF MICHELANGELO · PARIS · LOUVRE

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THE PAINTINGS OF MICHELANGELO

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FOREWORD

THE POPE'S PRIVATE CHAPEL in the Vatican Palace bears upon its walls and on the wall above the altar Michelangelo's chief achievements in the art of painting—in fact his only work of this kind, for when we think of him as a painter these are the only pictures of his which come to mind, and we readily forget those early and later works which are doubtful; doubtful with regard to their authorship are the two early panels in London, and doubtful with regard to their value the early tondo in Florence and the two late frescoes in the Cappella Paolina.

This home of Michelangelo's painting, the chapel named after its builder Pope Sixtus IV, is rather disappointing when viewed from the outside—an elongated stone box with fourteen half-rounded openings in three of its walls, a utilitarian edifice of decided and depressing simplicity, not altogether unlike a barn, if the eye refuses to let itself be deceived by the consciousness of the building's fame. But on entering it we are dazzled by the profusion of beautiful paintings—narratives from the Old and New Testaments half-way up each of the side-walls, with tapestries by Raphael beneath them; the lives of Moses and Jesus, who showed the way to earthly and spiritual salvation; frescoes by Botticelli, Ghirlandaio, Perugino, Signorelli and others.

Michelangelo's paintings, however, are not on these side-walls, but in the vast space above the altar and on the long, slightly curved barrel-vaulting.

In them all human standards seem to have been surpassed both in aim and in form, and the unimaginable becomes reality. They contain everything that, without assuming visible shape, has filled the minds of all the thinkers of all times—the beginning and end of the world. The creation of light, the birth of life, the origin of sin, the day of Judgement—all this is expressed through the enhanced forms of the human body. Just as tragedy achieves its full force only when exceptional beings, the strongest and boldest in this world, are driven towards the inevitable conclusion, so Michelangelo's enlarged human bodies stand in the right proportion to the immeasurable power of life, of the Creator and of the Judge, and to the inevitability of our ultimate weakness. It is God himself we see in these paintings—hovering like an immense thunder-cloud above a dark abyss, not as a symbol of that which may not be contemplated, but as an awe-inspiring apparition, and yet in the image of man. As light is divided from darkness, so does life emerge from the void; Adam arises slowly from his long sleep, and Eve springs from the ribs of the sleeper; with the coming of sin and Noah's drunkenness there is a return to the lethargy of darkness. These men stand naked before God, naked as the earth which no blade

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of grass adorns. But the seers are covered by their robes as they sit absorbed in thought, or, awakened, turn with animated gesture to their books or the Annunciation, the most vigorous of all being Jonah, who has just emerged from darkness. All these movements, rising and falling like the notes of a melody, are without ulterior purpose; they are their own expression and respond in an unmistakable manner to the invisible spiritual movements. Similarly, the choir of naked youths needs its strength not in order to support the slight weight of the garlands, nor are they athletes writhing in the fetters of earthly bondage; they are embodiments of spiritual urges. Movement, made visible in human bodies, is all expression in the "Last Judgement" also, in the martyrs and the falling damned beneath the symbol of martyrdom, and in the patriarchs, saints and elect beneath the symbol of salvation.

With what torn and disfigured features has the painter of these pictures portrayed himself on the skin of St. Bartholomew! In the storm-racked superhuman bodies he expressed the suffering of the world, and in this piteous, distorted portrait his own suffering. His poems and letters and his biographies tell of his Creator's sorrows. The external facts of his life can be rapidly outlined.

Michelangelo was born at Caprese on March 6th, 1475. To give the full Florentine form together with the Roman form of his name, he was called: Michelagniolo di Lodovico di Lionardo di Buonarroto Simoni. His parents came from Florence and their villa was at Settignano, near that city. They were quite young when Michelangelo was born, his mother nineteen, his father twenty-nine. The Buonarroti claimed to be descended from the Counts of Canossa and to have imperial blood in their veins; for this reason the pride of Lodovico would not permit that his son should become a craftsman, a painter or stonemason; to him, who was just the magistrate of a village and later a minor excise official in his native town, that would have seemed a come-down. But he had to yield to Michelangelo's insistence and sent him, when he was thirteen years old, to the workshop of the fresco-painter Domenico Ghirlandaio. Michelangelo invariably bore with patience his father's contradictory character, his spitefulness and unjustness; at the time when he was working in the Medici chapel, he wrote to his father: "Do you not see into what evil report you are bringing me by going around and saying that I threw you out of the house? . . . But I ask you for forgiveness, just as if I had done you this wrong . . . I am a miserable wretch who has given you every kind of pain that it is possible to give in this world . . . forgive me, for I am nevertheless your son!" Michelangelo can scarcely have known a mother's love, for his mother died when he was six years old. He stayed for only a year in the fresco-painter's

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workshop and then entered the school of sculpture directed by Bertoldo; this school was in Lorenzo de' Medici's garden, actually in the open-air museum of antique sculptures. Michelangelo had begun his painting apprenticeship entirely as an imitator and a copyist of Schongauer, Masaccio and Ghirlandaio; as a sculptor he at once developed his own individuality and at the age of fifteen carved his "Centaur relief", with which he surpassed Bertoldo. At this time he lived in the palace of the Medici and came into contact with the circle of poets and humanists who frequented the court, such as Pico della Mirandola, Angelo Poliziano and Marsilio Ficino. Dante and Plato were the guiding stars of this circle, but magic and cabbalism were also studied. Here Michelangelo received his spiritual education; Francesco da Urbino's grammar school, which he entered when he was a boy of seven, can have given him little. But the influence of the Florentine Platonists was soon replaced by the negative and challenging spirit of Savonarola, whose moving discourses were then exhorting the city to repentance and the imitation of Christ. Lorenzo il Magnifico had died in 1492 and his son inherited his power, but not his political and artistic disposition. There was a popular rising, and Michelangelo fled to Venice and then to Bologna; the Medici were overthrown and a republic proclaimed. One year later, when Savonarola was dominating the life of the city and preaching hostility to the deceits and temptations of art, Michelangelo returned to Florence, and carved a sleeping Cupid. But in the following year, when at Savonarola's behest bonfires were lit for the destruction of the "vanities"—jewels, finery and frivolous works of art—Michelangelo went to Rome, the tolerant city of the Popes. There he began and finished within a year a marble group in the spirit of the antique, a drunken Bacchus. Savonarola had quarrelled with Pope Alexander Borgia, had tried to summon a council against him and written to him: "I can place no more hope in Your Holiness; in Christ alone may I trust . . . I seek for myself no fame upon earth, I long fervently for death." Savonarola was imprisoned and burned at the stake; Michelangelo's Pietà, which to-day stands in St. Peter's, is as it were the monk's monument, created in his ecstatic spirit. After the death of Savonarola the republic of Florence continued and Michelangelo returned thither. Is his David with the sling a symbol of the city's liberation? The president of the grand city council, Piero Soderini, commissioned this work and it was erected before the doorway of the town hall. In the same year that Michelangelo began work on it, Cesare Borgia and Piero de' Medici made a vain attack on Florence. When Michelangelo later painted David's exploit in the Sistine Chapel, he made the picture a part of his cycle of the "Deliverances of the Chosen People". The second commission which Michelangelo obtained from the Signoria, or grand council, of his ancestral city was for a patriotic historical painting,

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to adorn one of the walls of the town hall. Soderini had liberated Pisa from the French and regained it for Florence; Michelangelo's mural painting was to be a reminder of an earlier Florentine feat of arms against the Pisans: the victorious repulse of the attack made by Pisan soldiers and English mercenaries under John Hawkwood against some Florentine troops who were bathing in the Arno near their entrenchments at Cascina (1364). But this patriotic work was never finished; Michelangelo was summoned to Rome by Pope Julius II. It was the Pope's wish that his tomb should be erected during his lifetime, in the form of a mighty detached edifice with more than forty statues and numerous reliefs, a monument more imposing than anything which had been planned since the days of Halicarnassus. The work on this tomb took Michelangelo as many years as it took Moses to lead his people through the wilderness, yet what he has left to us is but a few fragments of the immense original scheme, though even so their dimensions and effect are infinite; with this work new tablets of the law were given to art. The seated figure of the Pope, which was to have surmounted the tomb, was never begun, but another statue of the Pope, namely the bronze statue for Bologna, was executed (though it was soon afterwards destroyed). Julius had made a triumphal entry into Bologna in 1506 and had annexed it to the Papal States. A warrior Pope who lived in warring times! The country was torn by continual struggles, city fought against city, the various parties in a city against each other; French, Spanish and German armies came and went; Milan and Naples were Spanish dependencies; the fate of Florence was decided time after time by the French or the Spaniards; hordes of German mercenaries besieged the Pope in the Castel Sant' Angelo and plundered Rome. The Popes made alliances with the great powers of Europe for or against other great powers and city states, and then broke these alliances to make others; politics and art took up more of their time than religion. The old faith was threatened by religious fanatics who wanted to make the words of the Gospel the only law, and by national reformers who desired no religious direction from the south of the Alps, no ruler except the ruler of their native country. The Reformation began in Germany, in Switzerland, in France, Scotland and England. Italy lost much of her spiritual power. Many artists left the country for France, Spain, England, or even Germany. But the Popes were still the real masters of Italy, the true heirs of the Roman Emperors. They equipped their armies, pursued their policy, concluded alliances with princes and contracts with artists. Popes commissioned Michelangelo to adorn the Cappella Paolina and the Sistine Chapel with frescoes; a Farnese Pope made him chief architect of St. Peter's and entrusted him with the completion of the Farnese palace; Medicean Popes commissioned him to execute their funerary chapel in Florence and to design the façade of San Lorenzo.

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Such were the circumstances in which all these works were created during a life which lasted nearly ninety years. The master's life was consumed by them and such time as was left to him he spent amidst family troubles, in quarrels with his patrons and their successors, in crises of religious conviction, in writing his poems which are far closer to the aphorisms of Pascal and Kierkegaard than they are to the smooth poetic images of the Petrarchists of his own time. Only in these poems and in his letters have his ideas on art been preserved; his two works on the theory of art, the publication of which was announced by Condivi, have disappeared. It is Condivi also who describes his mode of life and his external appearance. "Rich though I have become, I have always lived as a poor man," Michelangelo said to him. He ate little, "more from necessity than for pleasure"; when he was working, it was only a piece of bread which he put in his pocket before climbing on to the scaffolding. When the fever of creation was upon him, he slept in his clothes with his boots on his feet, so that the skin fell off like a snake's when he at length took off his boots. He slept little, for much sleep gave him headaches and stomach troubles. He suffered from cramp in the legs; as a child he was weakly and delicate, later he was afflicted by feverish ailments, and in his old age he was troubled by bladder disease and became almost blind through overstraining his eyes. He could use his left hand as well as his right, or even better; we know of his friendships with many young men and of his friendship with only one woman. Michelangelo was almost ugly, if we are to believe Condivi: a large head, round and with protuberances above the ears, a square forehead, a broken nose, flat ears; a medium-sized body with excessively broad shoulders, otherwise frail.

When Calcagni went to see Michelangelo during his last illness, a week before his death, he found him out in the street in the rain. "I am ill and can find no rest", said Michelangelo. On February 18th, 1564, about five o'clock in the afternoon, he died. They wanted to bury him in the Chiesa degli Apostoli in Rome; but friends brought his body secretly to Florence. On the evening of March 12th the coffin was borne to Santa Croce, followed by all the artists of the Academy. In the sacristy it was opened once again. Michelangelo was dressed in black damask, with a silk felt hat on his head, his feet booted and spurred. His features, we are told, were like those of a sleeping man.

On his tomb, which was designed by Vasari, three mourning figures are seated: Sculpture, Painting and Architecture.

LUDWIG GOLDSCHEIDER

LONDON, SUMMER 1939

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MICHELANGELO'S PAINTINGS

THE HOLY FAMILY. Plate 1 (2–3). Wood, resin and tempera.[1] Diameter 43¼ inches. Known as the "Doni Madonna", after Angelo Doni, who commissioned the work. The only certain easel painting by Michelangelo, but at the same time the least esteemed of his paintings. Even Doni seems to have been dissatisfied with it, for Vasari tells us of a long dispute about the fee. The picture was subsequently taken out of its original frame and a tondo by Lorenzo di Credi was put in its place.[2] Stendhal thought that the task was unworthy of Michelangelo: "A Hercules sewing petticoats". Art historians of the late nineteenth century were unanimous in their disapproval of the Doni Madonna. "With sentiments of this kind nobody ought to paint a Holy Family", was Burckhardt's opinion, and he also discovered "deliberate difficulties" in it. Symonds expressed himself in a similar manner: "St. John is literally ignoble, and Christ a common-place child. The Virgin Mother is a magnificent *contadina*". He calls the technical execution "lifeless and unsympathetic". Justi considered it temperamental: "The play of the arrangement of the limbs ruins the impression; the idyll of parental felicity becomes a gymnastic exercise."

Nevertheless, the picture is a miracle of draughtsmanship and powerful composition, merits which perhaps only painters are capable of appreciating. The colours would have aroused the enthusiasm of Ingres. The work contains the germ of everything which makes the ceiling of the Sistine Chapel unique, even the superabundance of muscles. This "contadina" is a sister of the Delphic Sibyl; the youth half concealed by Joseph's shoulder is a forerunner of one of the Sistine nudes (cf. Plates 61 and 41). When we remember that an interval of less than five years separates the "Doni Madonna" from the ceiling paintings of the Sistine Chapel, we realize the fantastic strides which Michelangelo made in the course of his career.

The "tondo", or circular form of composition, was particularly favoured by the sculptors and painters of Tuscany in the fifteenth century. Round about 1503–1506 Michelangelo created three compositions of this shape: the painting under discussion and two sculptures, of which one is now in the Museo Nazionale, Florence, and the other at Burlington House, London; the measurements of the painting are the same as those of the carved tondo in London. The "Doni Madonna" is composed in accordance with the rules of relief-carving just as much as the two sculptural works themselves. "Broad smooth surfaces like polished marble" was what Justi saw in this picture. Thode's description of the colouring seems more appropriate to a relief by Luca della Robbia than to a painting.

THE CEILING FRESCOES IN THE SISTINE CHAPEL. (Plates 5–133.) The ceiling painting reproduced in Plate 5 measures 43 by 118 feet. Fresco-painting (fresco buono) is painting on damp lime wash. In this process the lime serves to bind together the pigments and also to provide the white colouring. Only a limited number of colours can be used and these become lighter when dry. The painter applies as much of the wash as will serve for one day's work; if the wash were allowed to stand for more than a day, a film of lime would be formed on which the painting would appear patchy. In Michelangelo's frescoes the edges of each application can be clearly discerned and we can thus determine how much he painted every day. In his time the ground was composed of two parts marble sand to one part mortar. To this ground of sand and lime, which was dampened the night before, and applied in several layers, was added a damp covering of marble dust and lime. The previously prepared drawing, or cartoon, was cut into pieces, each of which represented a day's work. The section of the drawing was then fastened on to the fresco ground and the outlines were traced with an iron stylus.[3] The fresco took about six weeks to dry. After drying, the ceiling paintings of the Sistine Chapel were partly gone over in ultramarine and gold. The colouring does not greatly differ from that of the "Doni Madonna", but in the course of the four years' work Michelangelo tended more and more towards the use of subdued grey, grisaille-like tones. The modelling, especially that of the flesh parts, is lead-grey; the high lights have the full strength of the white lime. Grey, grey-violet, grey-brown, grey-green, olive-green, yellow, cerise, orange-red and pure black are used; the colours achieve their strongest effects in the shadows, in the

[1] Heath Wilson, Ricci and Carl Justi maintain that the picture is painted in oil, but technically this is incorrect. We have here the usual Italian mixed technique of the period, with powerful outline drawing on a plaster ground, a thin layer of green earth, in covering resin, and a graduated heightening in white with tempera; the over-painting is done with transparent resin, except in the flesh parts, which are painted in pure tempera. Intermediate varnish and final varnish (vernice liquida) were also used.

[2] The painting and frame were not brought together again until 1905. (Poggi, Kunstchronik XVIII, p. 299 f., and E. Bock, Florentinische und Venezianische Bilderrahmen, Munich, 1902, p. 78.) The frame bears the arms of Angelo Doni and Maddalena Strozzi. It is supposed that the painting was commissioned on the occasion of their wedding, about 1503–1504, but that it was not completed until about 1506.

[3] These traced contours, which were not always followed exactly in the execution of the painting, can be clearly discerned in some of our reproductions, e.g. Plates 17 and 18.

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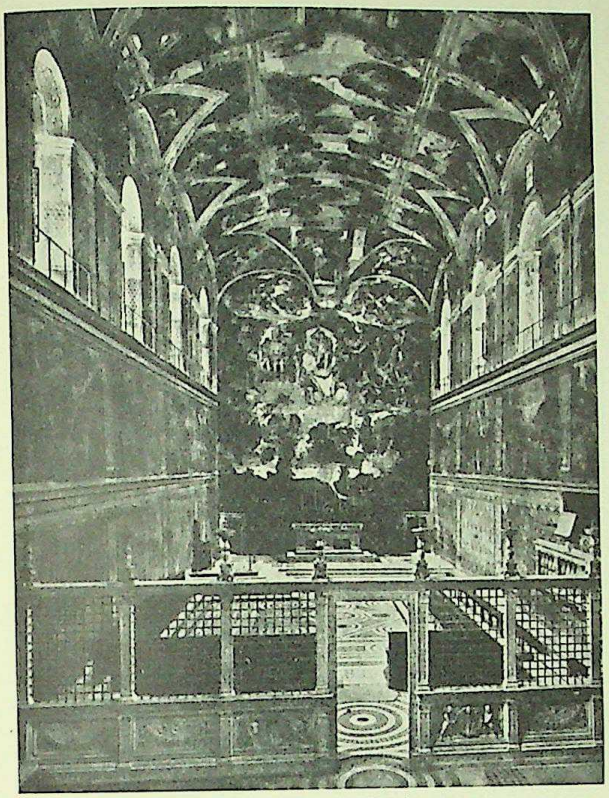
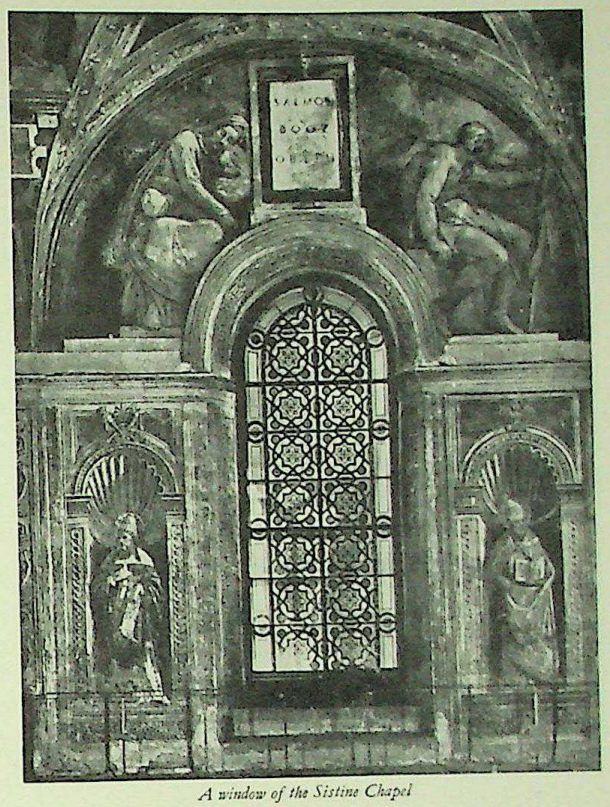


Interior of the Sistine Chapel



A window of the Sistine Chapel

half light they are broken with grey and in the full light with yellow.

The project of painting the ceiling of the Sistine Chapel was conceived by Pope Julius II in 1506. The contract with Michelangelo was concluded on May 10th, 1508. Scaffolding was erected a month later and on July 27th the ceiling was covered with lime as a ground for the frescoes. Numerous assistants took part in the work, among them Francesco Granacci, but they seem to have carried out only labourer's work. Giuliano da Sangallo gave Michelangelo technical advice, especially as to the means of avoiding "efflorescence"—the formation of mould on damp masonry. Before Michelangelo began his work, the face of the vaulting of the chapel was painted to form a blue sky with gold stars. According to the original plan, the central portion was to be filled with grotesques and the twelve Apostles were to be painted between the empty spandrels.[4] Gradually the plan was extended until it became the final version, including the spandrels and lunettes, with Prophets and Sibyls instead of the Apostles; three hundred figures were executed, as against the twelve of the first project. Between the autumn of 1508 and the end of 1509 the eastern half of the ceiling was completed. This is the part beginning at the entrance and running from Noah's Sacrifice to the Creation of Eve, with the nude figures of youths, Prophets and Sibyls as far as Ezekiel and the Cumaean Sibyl. This part of the paintings was inspected by the Pope after the removal of the scaffolding. Between the end of 1509 and August 1510 the western half of the ceiling was painted. Then there was an interruption owing to lack of funds, which lasted nearly a year. Twice Michelangelo journeyed to Bologna to appeal to the Pope, and it was not until the second half of August 1511 that work could be resumed.[5] On October 31st, 1512, the first Mass was celebrated in the finished chapel.

The impression produced on Michelangelo's contemporaries by these frescoes was enormous and it has been maintained through four centuries. Goethe wrote in 1786: "No one who has not seen the Sistine Chapel can have a clear idea of what a human being can achieve . . . The master's inner security and strength, his greatness is beyond all description . . . At the moment I am so engrossed by Michelangelo that even Nature makes no appeal to me, for her vision is not so grandiose as his. If there were only some means of fixing such pictures in one's soul! But at least I shall bring with me all the engravings and drawings after his works that I can find". In England the fame of Michelangelo had already been exalted in the Academy lectures given by Reynolds (1769–91) and Henry Fuseli (1801).

[4] In a letter to Francesco Fattucci, dated January 1524, Michelangelo says: "The first design included the twelve Apostles between the lunettes, and for the rest a certain arrangement of compartments filled with ornaments, such as is customary".

[5] The Ancestors of Christ, in the lunettes and the spandrels above them (Plates 78–113); the cartoons had been finished by the beginning of 1511.

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Reynolds called his style "the language of the gods", while Fuseli said: "A beggar rose from his hand the patriarch of poverty; his women are moulds of generation; his infants teem with the man; his men are a race of giants". Another painter, Benjamin Haydon, objected to this exaggeration (Encyclopaedia Britannica, 7th edition, 1838): "His women may be moulds of generation, but certainly not of love". And he attacked vigorously Michelangelo's monumental style: "When you see an outline like iron, that is the grand style. When hands are twisted, heads distorted, one leg up, the other so far removed from the body, that you may question if it may return, that is the grand style. . . . Every figure of his looks as if he was insulted and preparing to return a blow. If they sleep they seem as if they would kick; if they move when they are awake, they seem as if all their muscles are cracking".

The general view of the ceiling (Plate 5) shows the whole of the paintings except for the lunettes, which extend downwards on the walls. The three triple central portions contain the actual narrative (Plates 6–14).[6] Stendhal already recognized that "spiritually we must separate these compartments from everything that surrounds them and consider them as separate paintings". They narrate the three origins of the world and mankind: the first Trinity, the origin of the World: the division of light from darkness, the creation of the stars, the separation of water from land and with the latter the creation of living creatures on land and in the waters (Plates 6–8). The second Trinity, the origin of mankind: the creation of man and woman, the Fall, the exodus of mankind from Eden to the land of men. The third Trinity, the origin of Sin: the Flood, Noah's sacrifice and his covenant with God, the drunkenness of Noah and the continuing of Sin (Plates 13, 12, 14).[7] This ends the narrative of the middle compartments—the tale of mankind living in sin and awaiting salvation. Round these nine pictures are the twenty youths bearing garlands, who with their vigorous movements emphasize the same idea as the captives on the tomb of Julius, namely the vain efforts of mankind while still unsaved (Plates 29–48). The chorus of seers, Prophets and Sibyls, likewise points to salvation (Plates 53–64). The four subjects in the triangular spaces at the corners deal with temporal salvation, the deliverance from earthly distress, the miraculous deliverances of Israel (Plates 21–24). The victory of a boy and the victory of women are represented, the victory of weakness over strength and of the grace of God over violence. We see the triumphs of David, Judith and Esther; but the most significant of these pictures is the fourth, the "Brazen Serpent". "And as Moses lifted up the serpent in the wilderness, even so must the Son of man be lifted up: That whosoever believeth in him should not perish, but have eternal life" (Gospel according to St. John, iii, 14, 15). This prediction of the Redeemer's coming has its sequence in the pictures of the Ancestors of Christ in the other spandrels and lunettes (Plates 78–113).

The first two lunettes, painted above the altar, were destroyed by Michelangelo himself, when he walled them up in order to paint the "Last Judgement" on this wall. These lunettes contained Abraham, Isaac, Jacob, Judas; Phares, Esrom and Aram (ill. p. 14).

The sequence of the pictures which have been preserved alternates between the spandrels and the lunettes, as shown in the following table:

	The eight spandrels	*The fourteen lunettes*
l.		1. Aminadab (Plates 82–83)
r.		2. Naasson (80–81)
l.	3. Salmon (Plate 106)	4, 5. Booz, Obed (84–85)
r.	6. Jesse (113)	7, 8. David, Solomon (78–79)
l.	9. Roboam (107)	10. Abia (86–87)
r.	11. Asa (112)	12, 13. Josaphat, Joram (104–105)
l.	14. Ozias (108)	15, 16. Joatham, Achaz (88–89)
r.	17. Ezekias (111)	18, 19. Manasses, Amon (102–103)
r.	20. Josias (110)	21, 22. Jechonias, Salathiel (100–101)
l.	23. Zorobabel (109)	24, 25. Abiud, Eliakim (90–91)
r.		26, 27. Azor, Sadoc (98–99)
l.		28, 29. Achim, Eliud (92–93)
r.		30, 31. Eleazar, Matthan (96–97)
l.		32, 33. Jacob, Joseph (94–95)

In this table "l" and "r" mean "left" and "right" as seen from the altar. The double line denotes the

[6] Plate 8 reproduces what Vasari calls "The Dividing of the Waters from the Land" and Condivi "The Creation of the Denizens of the Waters". Konrad Lange (Rep. f. Kunstwissenschaft XLII, 1919, p. 1 f.) and Adolfo Venturi (L'Arte XXII, 1919, p. 85 f.) accept in a way Vasari's interpretation, but Erwin Panofsky (col. 41–44) supports Condivi's theory.—Lange and Venturi, however, call the fresco "The Separation of Sky and Water" because there is no earth to be seen in it. This seems pedantic. The Bible describes thus the third day of the Creation: "Let the waters that are under the heaven be gathered together into one place, and let the dry land appear." Which means that at the beginning of the third day the earth was not yet visible, just as on the second day.—With reference to Plate 10, Panofsky (col. 33–34) mentions some lost frescoes in San Paolo fuori le Mura; and Mackowsky (p. 91) a relief by Quercia in San Petronio, Bologna; the even stronger resemblance to a bronze relief on Ghiberti's "Paradise" door is undeniable.

[7] The sequence of the narrative is altered in the ceiling paintings because Michelangelo wanted to use the large central compartment for the "Flood" with its numerous figures.—Condivi, and following him Vasari in the second edition of his work, calls the first compartment not "Noah's Sacrifice", but the "Sacrifice of Cain and Abel". This sacrifice was the cause of Abel's murder, the first sin upon earth; and if we are to assume that Condivi was right, then the subjects for the third cycle were even more appropriately chosen and the sequence of the three pictures would be correct.
The theme of the Deluge was chosen by Savonarola for his Lenten sermon of 1494 on the Ark of Noah: "Ecce ego abducam aquas super terram—behold, I, even I, do bring a flood of waters upon the earth"; in this sermon Savonarola foretold the divine wrath and the fall of Florence. Pico della Mirandola relates that he trembled in every limb and that his hair stood on end when he heard this stern warning; Michelangelo must have heard the sermon too, for he did not leave Florence until October of that year.

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One of the marble-coloured Putti underneath the tablets of the Prophets and Sibyls. Fresco in the Sistine Chapel
By an assistant of Michelangelo

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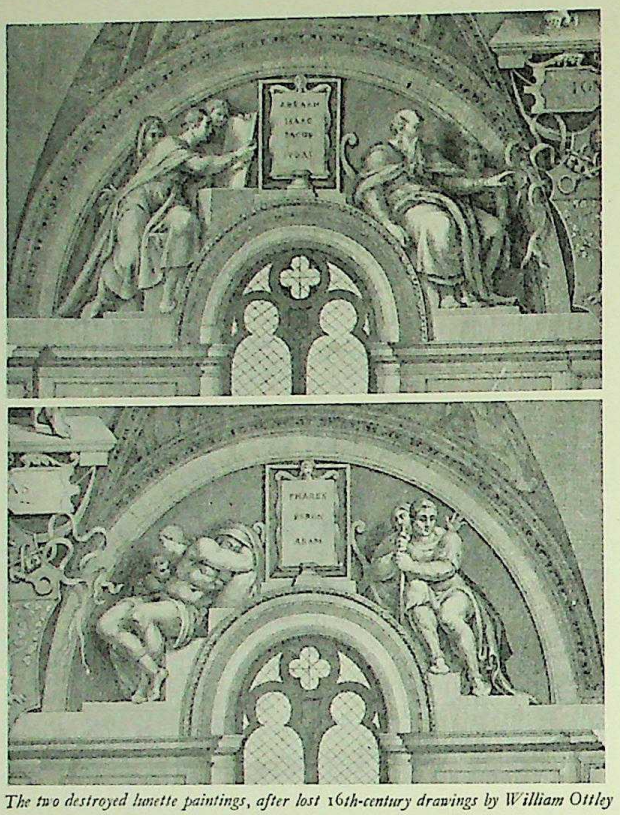

The two destroyed lunette paintings, after lost 16th-century drawings by William Ottley

point in the genealogy when the Babylonian captivity occurred; Michelangelo emphasized this by reversing the left-to-right sequence. (The complete genealogy is given in the first seventeen verses of the first chapter of the Gospel according to St. Matthew.)

THE LAST JUDGEMENT. Plate 114 (115–133). The largest fresco painting in Rome, 40 feet wide and 45 feet high. Frescoes by Perugino and two lunette paintings by Michelangelo were removed to make way for it. The windows in the altar wall were blocked up with bricks[8] and an inner wall of dried bricks was erected; between the wall of the chapel and this inner wall a space for ventilation was left. The wall for the fresco was built sloping, in such a way that it overhung at the top by about half a Florentine "braccia" (about a foot), thus preventing the accumulation of dust. The ground for oil painting (mortar mixed with resin), which had been applied by Sebastiano del Piombo, was removed by Michelangelo, who painted in fresco on a ground of damp lime and mortar. He executed the whole work personally, being assisted only by an ordinary colour-grinder. He began the work in April 1536, the upper portion being finished by December 15th, 1540, while the complete painting was unveiled on October 31st, 1541 (twenty-nine years after the unveiling of the ceiling paintings). We are told that Pope Paul III, overcome by the sight, broke into prayer with the words: "Lord, charge me not with my sins when Thou shalt come on the Day of Judgement." The fresco is arranged in three zones. The top one is the Kingdom of Heaven, with Christ as Judge of the World enthroned in the centre and the Virgin next to him; around him is an inner circle of Apostles in the right half of the arch, and Patriarchs in the left. Two Martyrs finish off the lower ends of this circle. Above, in the lunettes, we see hosts of angels, with the instruments of Christ's Passion, the Cross, and the pillar at which he was scourged. In the other circle we have Prophets, Confessors and Martyrs on the right, and the Hebrew women, holy virgins and Sibyls on the left.—The middle zone is the realm of those who have been judged: on the left the ascent of the elect, on the right the fall of the damned, while in the centre the messengers of the Lord blow their trumpets.—The lowest zone is the realm of Charon and the demons; the Resurrection of the Dead and the arrival in hell fill the portion immediately above the altar.—Justi described the "Last Judgement" as "Michelangelo's last word in formative art". Weisbach saw in it the perfection of the "heroic" style, while Dvořak recognized it as the "source of a new style", and wrote: "From the time of the 'Last Judgement' the whole of Italian art becomes michelangelesque, not only in its various forms, but in its entire trend of thought, which is filled with a new conception of ideal timelessness, of spatial universality, and with a hitherto unknown spiritual pathos. When we say that Michelangelo became the destiny of Italian art, this is true of none of his works so much as of the 'Last Judgement', and if we wished to give an exhaustive study of its influence we should have to enumerate all the works produced in Italy, and in part to the north of the Alps as well, from its creation down to the end of Baroque art." In contrast to the enormous impression which it made on contemporary painters was the zealotic hostility of theologians and men of letters, who were filled with the spirit of the Counter-reformation. Two opinions have become popular and almost anecdotal, those of the papal master of ceremonies, Biagio da Cesena, and of Pietro Aretino. Biagio, who saw the upper portion of the fresco in 1540, called it a "stufa d'ignudi", a bathing establishment. In 1537 Michelangelo wrote to Aretino: "I regret that I cannot avail myself of your ideas, but the painting has already progressed too far . . . As for your resolution not to come again to Rome, you should not break it for the sake of seeing my paintings. That would be indeed too much. Adieu." Eight years later came Aretino's attack, in the form of a long "open" letter. He compared his courtesans' dialogue "Nanna" with Michelangelo's "Last Judgement", and claimed that he had displayed more pudicity

[8] The preparations for the fresco lasted a year, from the spring of 1535 to the spring of 1536. (Steinmann II, p. 766 f.)

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Supposed self-portraits of Michelangelo—1. *Head of Proculus in Bologna*, 1494.—2. *The skin of Bartholomew, from the "Last Judgement"*, *about* 1540.—3. *Monk, from the "Last Judgement."*—4. *Head of Nicodemus, from the Florentine Pietà, about* 1555 (*see also plate* 143).

than Michelangelo; he accused the painter of being irreverent. "Such things might be painted in a voluptuous bathroom, but not in the choir of the highest chapel . . . Our souls are benefited little by art, but by piety." Michelangelo is supposed to have inserted the portraits of both these critics in his "Last Judgement", Aretino being represented as Bartholomew with the skin of the flayed martyr, which itself bears a self-portrait of Michelangelo (Plate 120). According to Vasari, he caricatured Biagio in the figure of Minos, the supreme judge of hell (Plate 125); the ears resemble a donkey's; Biagio complained to the Pope, who answered him with true Florentine wit that to rescue him from hell was outside his province; if he had been in Purgatory, that would have been a different matter, but "ibi nulla est redemptio". Nevertheless Cesena's opinion finally prevailed, and in a sitting of the Council of Trent on December 3rd, 1563, the representation of unsuitable subjects in churches was forbidden. Under Popes Paul IV and Gregory XIII Michelangelo's fresco was in danger of being completely destroyed. Finally the nudities were painted over, firstly by Michelangelo's pupil Daniele da Volterra, who thereby won for himself the nickname of "il brachettone" or "breeches-maker". Further overpaintings were undertaken in 1625, 1712 and 1762. "The state in which the gigantic work has come down to us is one of such mutilation that it is impossible to form an opinion as to its artistic qualities" (Thode). Copies by Marcello Venusti (1549, Museo Nazionale, Naples) and by Robert le Voyer (1570, Montpellier Museum), and a large engraving by Beatrizet (1562, in eleven parts) show the form of the painting before the alterations, but not the spirit of the original.

THE CONVERSION OF ST. PAUL and THE CRUCIFIXION OF ST. PETER. Plates 134 and 135. Finished by Michelangelo when he was seventy-five years old. Badly preserved, damaged by smoke, restored and over-painted "to such an extent that the original character of the colouring has almost entirely vanished; the colours now produce a disagreeable, almost ugly effect" (Thode). To judge by the style, the "Crucifixion of St. Peter" must be the older of the two pictures and was probably painted about 1542–45; the other about 1546–1550.

LOST PAINTINGS, AND CARTOONS. Michelangelo's earliest works were drawings after the works of Masaccio, Ghirlandaio and other masters. It is impossible to determine whether his copy after Schongauer's engraving of the "*Temptation of St. Anthony*" was a coloured pen-drawing (Vasari, 1550), a painting on a small wood panel (Condivi, 1553), or merely the overpainting of an original engraving (Lehrs, Jahrb. d. k. preuss. Kunstsamml. XII, p. 130 f.; cf. Thode IV, 4). In the Villa Buonarroti at Settignano near Florence there is an unfinished mural painting representing a *Triton*. It is claimed that this is a youthful work of Michelangelo, but it seems that it is impossible to date it earlier than about 1524. (Reprod. page 16.) Vasari mentions a tempera painting of "*St. Francis receiving the Stigmata*", which a dilettante is said to have executed after a cartoon by Michelangelo and which then hung in the first chapel on the left in the church of San Pietro in Montorio, Rome. This painting has since disappeared (Thode IV, p. 50).—The greatest loss we have suffered is that of the cartoon for the "*Battle of Cascina*", which Michelangelo prepared in the winter of 1504–05. This work was executed in competition with Leonardo's "Battle of Anghiari" and was intended for the other side wall of the council chamber in Florence; the execution in fresco was never begun. Fragments of this

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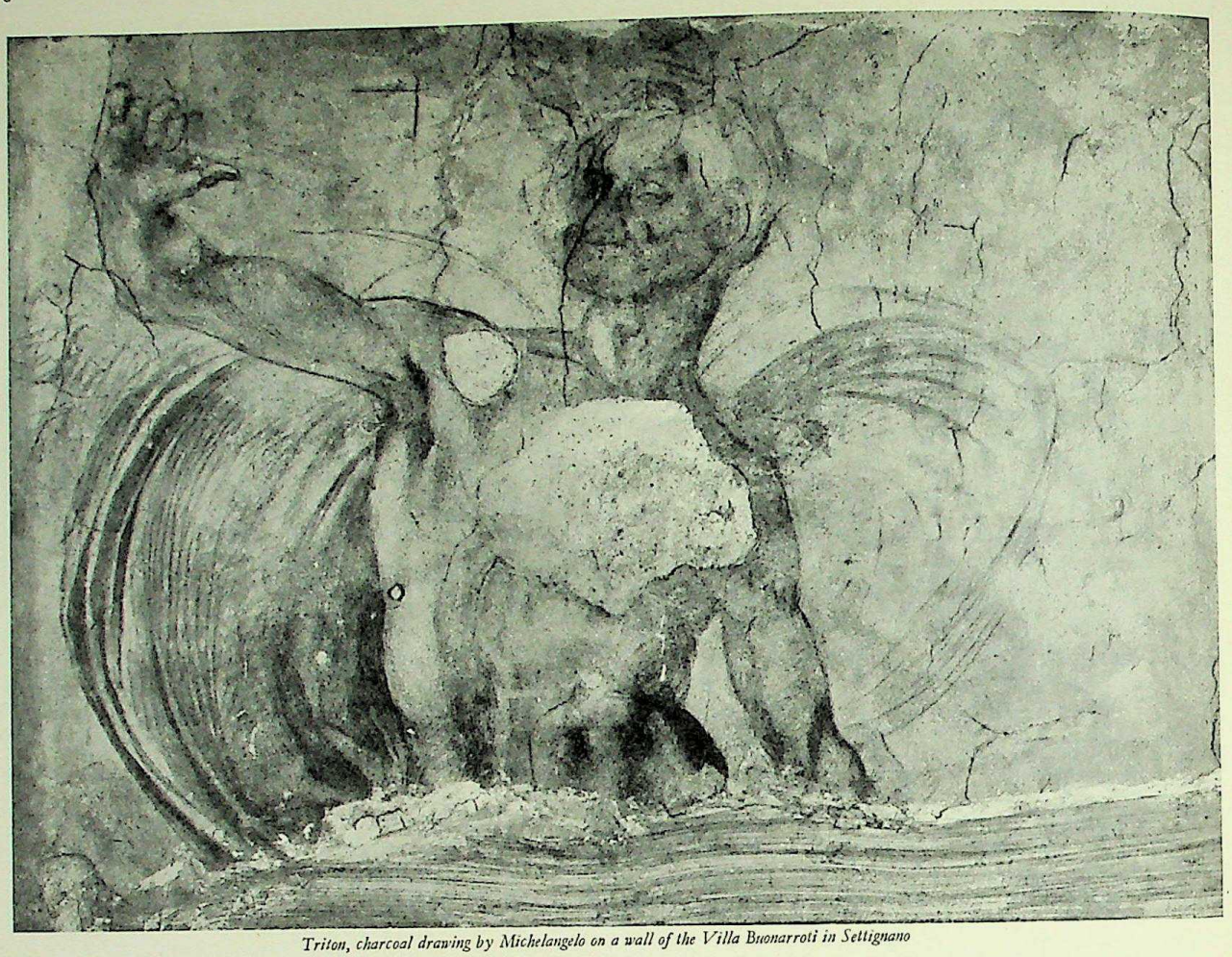

Triton, charcoal drawing by Michelangelo on a wall of the Villa Buonarroti in Settignano

cartoon were preserved until 1635, and there are numerous copies of parts of it. The oil-painting in grisaille at Holkham Hall (Plate 4; 30 × 52 inches) is supposed to be the most comprehensive; only a piece on the right is missing and the equestrian figures which filled the background of the original. The only Michelangelo cartoon (connected with a painting by the master's own hand) which has been preserved is the one in the Museum at Naples and served for a part of the fresco "*The Conversion of Saint Paul*" in the Cappella Paolina (plate 139). The tempera painting of "*Leda and the Swan*", which Michelangelo painted in 1530, was given by him to his pupil Antonio Mini, who took it with him to France. Mini's friend Benedetto del Bene established a regular "Leda factory"; the picture seems to have been very popular and numerous copies are extant. In London, the National Gallery and the Royal Academy own examples.

On the wall opposite the "Last Judgement", that is to say by the entrance to the Sistine Chapel, Michelangelo was to have painted a "*Fall of the Angels*", and he made several sketches for it. One of his colour-mixers afterwards executed a fresco, which was formerly in the no longer existing church of the Trinità dei Monti in Rome. There are also several other large drawings and cartoons by Michelangelo but as the paintings after these are by pupils, not by the Master himself, they are not discussed here; one of these cartoons is the "Santa Conversazione" in the Print Room of the British Museum.

Note on the Frontispiece.—This portrait of Michelangelo in bronze exists in numerous versions. Luca Beltrami ("La maschera di Michelangelo nel Castello Sforzesco", Milan 1914) has shown that Michelangelo's death-mask was taken by Daniele da Volterra; from this mask was derived the unchiselled bronze cast in the Castello Sforzesco at Milan, and from the latter the various busts in Florence, Rome, Paris, Bayonne and Oxford.

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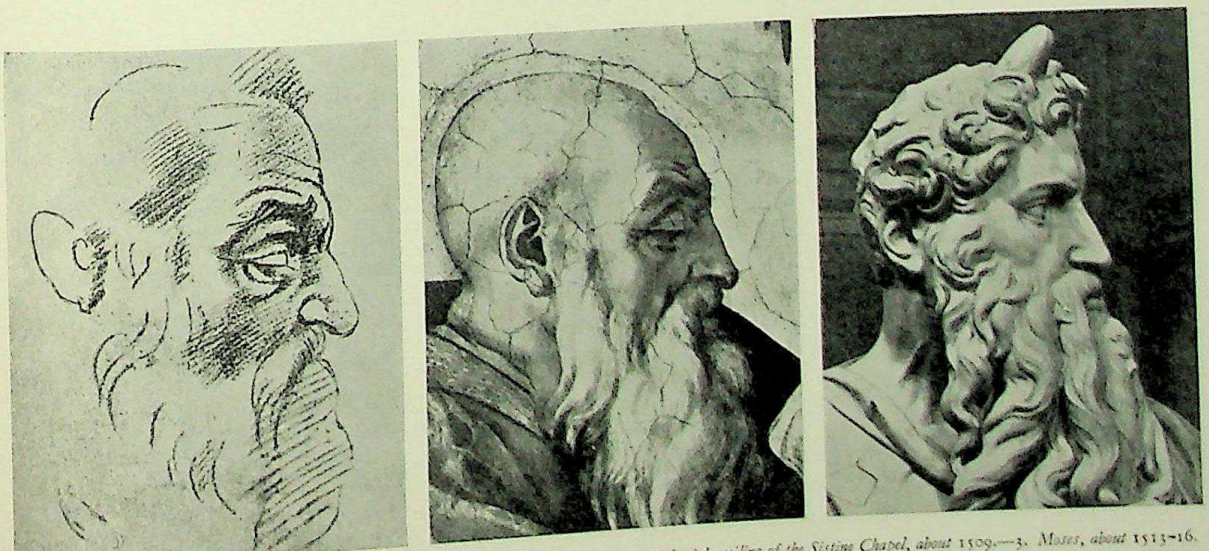
1. *Michelangelo, Adam, from the ceiling of the Sistine Chapel, 1509–10.—2. The Creation of Adam, from Ghiberti's "Paradise" door, c. 1436, Florence, Baptistery.—3. Michelangelo, Creation of Eve, from the ceiling of the Sistine Chapel, 1509.—4. Creation of Eve, from the portal of San Petronio, Bologna, by Jacopo della Quercia, 1425–38. (Cf. the figure of Adam in Nos. 1 and 2, and 3 and 4; and that of the Creator in Nos. 2, 3 and 4.)*

NOTE ON THE SECOND EDITION

THE PLATES in the present edition are somewhat different from those in the first edition of this book. About two-thirds of the reproductions are reprinted, and once more the photographs are used which I have collected during repeated stays in Rome between 1927 and 1935. But some of the photographs that were not large or clear enough are replaced by new and better ones. The last third of the plates is based on detail photographs not shown before, amongst them reproductions of beautiful but not obvious parts of the Last Judgement and the Cappella Paolina frescoes. The text of the first edition is reprinted without revision; only numerous references to old and modern Michelangelo literature are now omitted. This text matter is meant as a first instruction of the innocent reader, and I had no ambition to give lessons to the specialist. Unawares, however, I seem to have found and published in this volume, and in its companion on Michelangelo's Sculptures, a few things which are taken seriously in learned circles, to judge from a review of a recent scholarly volume on the Sistine Chapel frescoes in the *Burlington Magazine* (January, 1948, p. 23). "Particularly worthy of notice," says the reviewer there, "is the identification of one of Michelangelo's drawings as a study for the prophet Zechariah." If this find is really of such importance, I may claim priority, and I am repeating here, at the foot of this page, three small blocks which first appeared in the 1940 edition of my book on Michelangelo's Sculptures. My theory goes a little further than my follower's. I believe (1) that the Uffizi drawing is a likeness of Julius II; (2) that it was used for the head of Zechariah, which therefore appears to be an ideal portrait of the Pope; and (3) that Michelangelo's Moses bears also the much idealized features of Julius II; of which I tried to give visual proof by putting its reproduction next to drawing and fresco. The possible merit of a book like this, however, lies in its plates, and what I really claim is that they are larger, and richer in tone and detail, than those in any other volume on this master.

L. G.

LONDON, *January* 1948



1. *Pope Julius II, silver-point drawing by Michelangelo, about 1508. Florence, Uffizi.—2. Zechariah, ceiling of the Sistine Chapel, about 1509.—3. Moses, about 1513–16.*

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CHRONOLOGICAL TABLE

1475 (*March 6th*) *Michelangelo born at Caprese.*
1478 Conspiracy of the Pazzi against the Medici.
1481 *Death of Michelangelo's mother.*
1482 Botticelli finishes his frescoes in the Sistine Chapel.
1483 Birth of Raphael, Rabelais and Luther.
1488 (*April 1st*) *Michelangelo becomes a pupil in Ghirlandaio's atelier of painting.*
1489 *Michelangelo enters Bertoldo's school of sculpture; he resides in the Medici palace.*
1491 Savonarola becomes Prior of San Marco.
Death of Michelangelo's teacher Bertoldo.
1494 Charles VIII, King of France, enters Italy with his army, *and Michelangelo flees from Florence to Bologna.*
Rising of the Florentines; fall and flight of the Medici.
Establishment of the Republic in Florence, with Savonarola as its spiritual leader.
Charles VIII enters Florence.
Death of Michelangelo's teacher Ghirlandaio.
1495 *Michelangelo works in Bologna on the San Petronio statues.*
Aldus Manutius founds his printing-press in Venice and begins the publication of his Greek classics.
(*Summer*) *Michelangelo returns to Florence.*
1496 (*June 25th*) *Michelangelo arrives in Rome.*
1497 *Michelangelo's "Bacchus".*
1498 *Michelangelo begins the "Pietà" in St. Peter's.*
Leonardo da Vinci finishes his "Last Supper".
Publication of Dürer's "Apocalypse".
Savonarola burned at the stake.
1500 Milan besieged and taken by the French.
1501 Leonardo in Florence.
Michelangelo returns to Florence; contract for the marble David.
1502 *Contract for the bronze David.*
1504 *Erection of the marble David.*
Michelangelo begins work on the mural painting of the "Battle of Cascina".
Leonardo da Vinci working on his mural painting of the "Battle of Anghiari".
Raphael in Florence.
1505 (*March*) *Michelangelo summoned to Rome by Pope Julius II; beginning of the work on the tomb of Julius.*
1506 (*April 17th*) *Michelangelo returns to Florence.*
Pope Julius enters Bologna.
(*November*) *Michelangelo summoned to Bologna, work on the bronze statue of the Pope.*
1508 Raphael comes to Rome.
Michelangelo summoned to Rome; he begins work on the frescoes in the Sistine Chapel.
1509 (*End of year*) *Completion of first half of the ceiling paintings in the Sistine Chapel.*
Raphael begins his paintings in the "Stanze" of the Vatican.
1510 Death of Botticelli.
(*August*) *Completion of the Sisine Chapel ceiling. Michelangelo visits the Pope in Bologna and returns via Florence to Rome.*
1512 (September) With the help of the Spaniards the Medici are restored to power in Florence.
1512 (*October*) *Completion of the Sistine Chapel frescoes, including the spandrels and lunettes.*
1513 Death of Pope Julius II.
1516 *Pope Leo X (Giovanni de' Medici) entrusts Michelangelo with the construction of the façade of San Lorenzo, Florence.*
New contract with the heirs of Pope Julius II for his tomb.
Work on the "Moses" completed.
Leonardo goes to France as court painter.
Raphael begins the cartoons for his tapestries.
1519 Death of Leonardo da Vinci.
Michelangelo moves to Florence.
1520 Death of Raphael.
1524 *Michelangelo begins the execution of the Medici tombs.*
1527 Sack of Rome by the Imperial troops.
The Medici again driven out of Florence.
1529 *Michelangelo superintends the building of the fortifications of Florence.*
1530 Capture of Florence by the Imperial and Papal troops; restoration of the Medici.
Michelangelo paints his "Leda and the Swan".
1533 (*Winter to Spring*) *Michelangelo in Rome. Beginning of his friendship with Tommaso Cavalieri.*
(*End of June*) *Michelangelo returns for four months to Florence.*
1534 (*Summer*) *Death of Michelangelo's father.*
(*Autumn*) *The Medici tombs finished; Michelangelo settles permanently in Rome.* (*November* 1533 *to May* 1534 *in Rome; summer* 1534 *in Florence.*)
1535 (*September 1st*) *Pope Paul III appoints Michelangelo chief director of works of architecture, sculpture and painting in the Vatican Palace.*
1536 (*Spring*) *Michelangelo begins the execution in fresco of the "Last Judgement".*
1537 (*December 10th*) *Michelangelo acquires Roman citizenship.*
1538 *Publication of Vittoria Colonna's poems; she moves to Rome and makes Michelangelo's acquaintance.*
1541 *Vittoria Colonna enters a convent at Viterbo.*
Unveiling of the "Last Judgement".
1542 *Michelangelo begins the execution of the frescoes in the Cappella Paolina.*
Pope Paul IV restores the Inquisition.
1545 The Council of Trent begins its sittings.
Aretino's attack on Michelangelo's "immorality".
1546 Death of Luther.
Beginning of the Counter-Reformation.
1547 *Michelangelo appointed chief architect of St. Peter's.*
Deaths of Vittoria Colonna and Sebastiano del Piombo.
1550 *Completion of the frescoes in the Cappella Paolina.*
1551 (*March*) *Vasari publishes his life of Michelangelo* (*dated* 1550, *Florentine style*).
1553 (*July*) *Condivi publishes his biography of Michelangelo.*
1558 *Michelangelo makes his model for the cupola of St. Peter's.*
1559 *Daniele da Volterra paints over the nudities in the "Last Judgement".*
1564 (*February 18th*) *Death of Michelangelo.*
Birth of Shakespeare.

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THE PLATES

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1. THE HOLY FAMILY. (IN THE ORIGINAL FRAME.) 1504-1506. FLORENCE, UFFIZI.
LA SAINTE FAMILLE (DANS LE CADRE D'ORIGINE.) FLORENCE, OFFICES.

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2. HEAD OF THE CHILD. DETAIL FROM THE HOLY FAMILY (PLATE 1).
TÊTE DE L'ENFANT. DÉTAIL DE LA SAINTE FAMILLE (PLANCHE 1).

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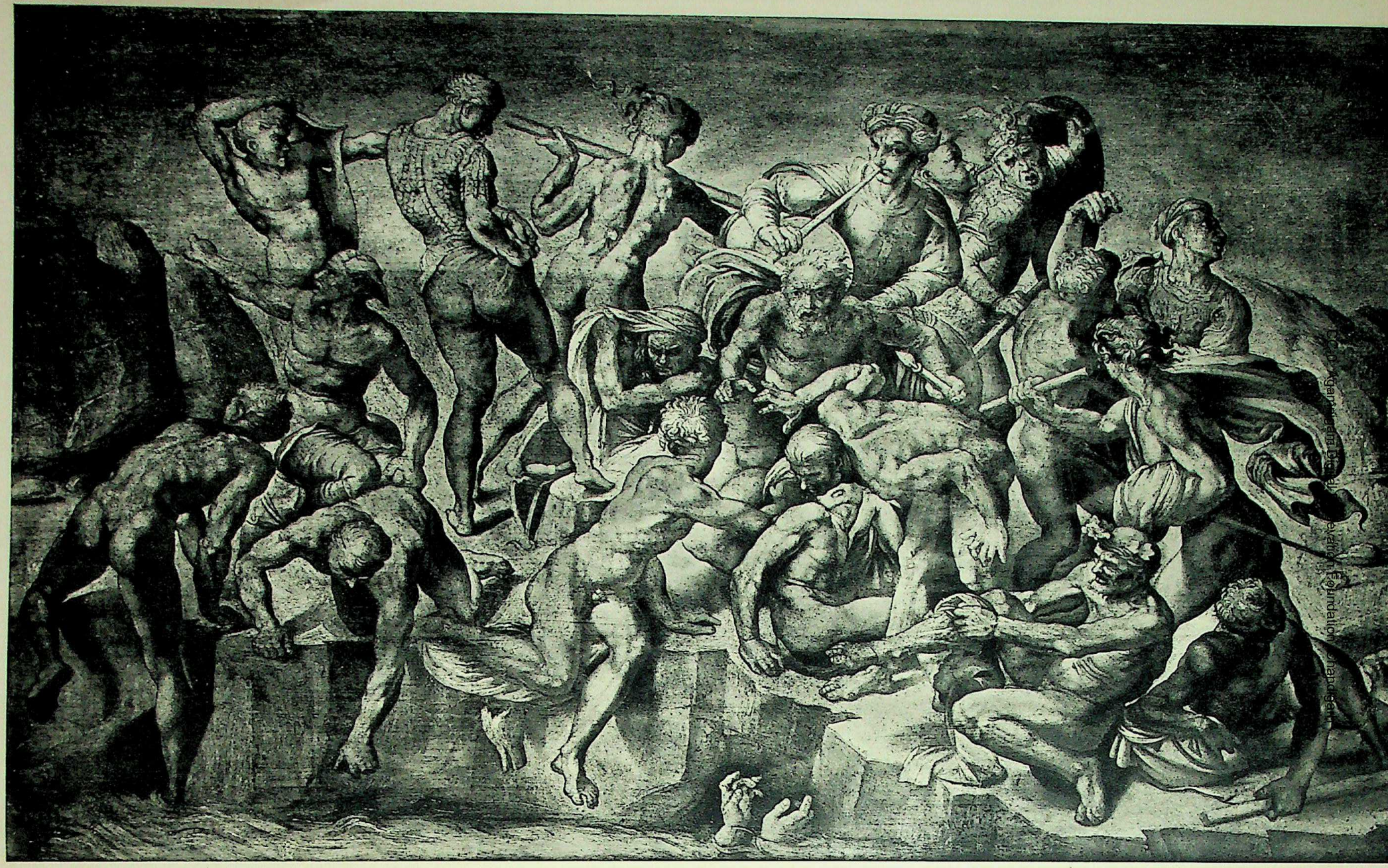
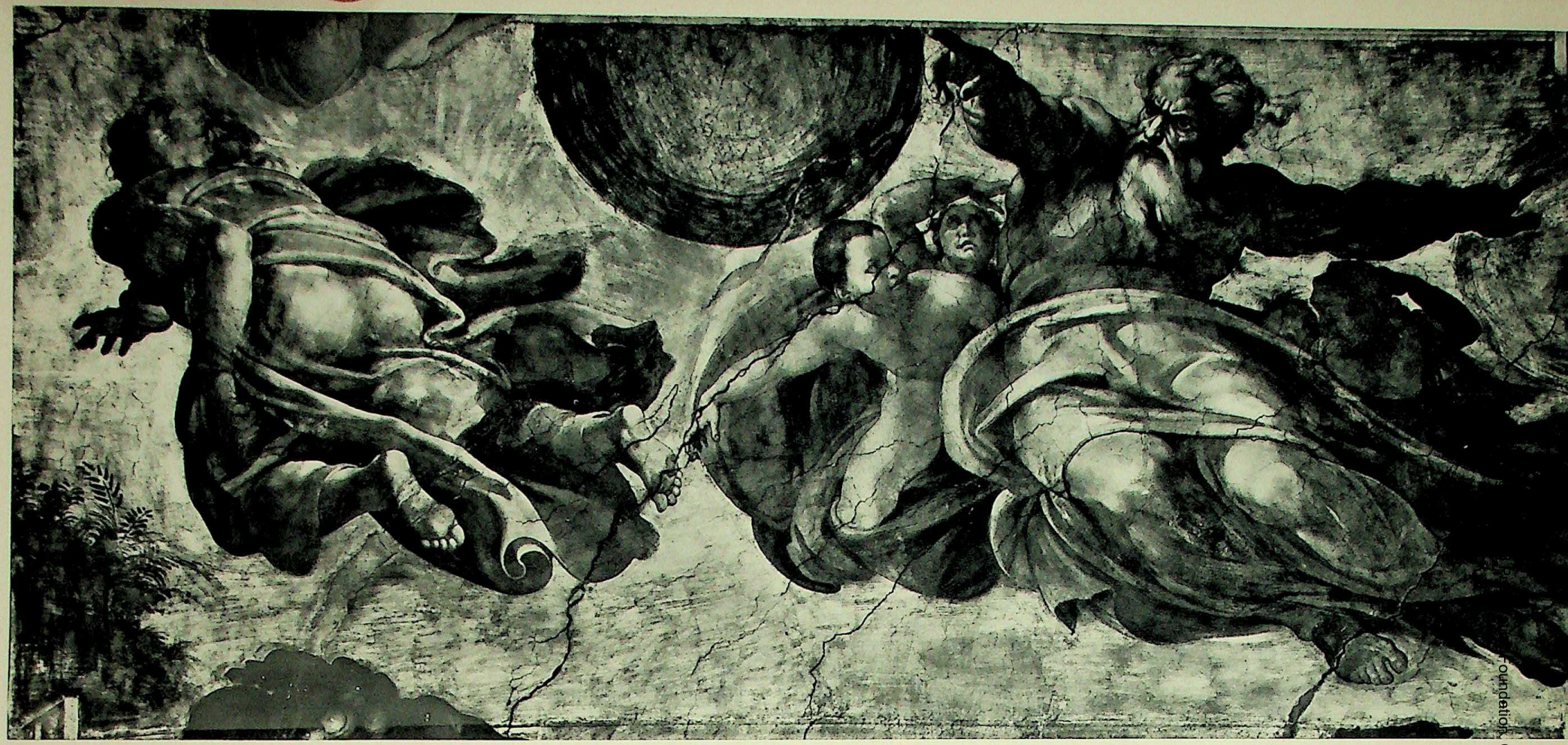
3. LEFT HAND OF THE MADONNA. DETAIL FROM THE HOLY FAMILY (PLATE 1).
LA MAIN GAUCHE DE LA VIERGE. DÉTAIL DE LA SAINTE FAMILLE (PLANCHE 1).



4. THE BATTLE OF CASCINA. CARTOON BY MICHELANGELO, 1504–1505 ; COPY BY ARISTOTILE DA SANGALLO, 1542. HOLKHAM HALL, NORFOLK, EARL OF LEICESTER.
LA BATAILLE DE CASCINA. CARTON PAR MICHEL-ANGE, 1504–1505 ; COPIE PAR ARISTOTE DA SANGALLO, 1542. HOLKHAM HALL, NORFOLK, COMTE DE LEICESTER.

6. GOD DIVIDING THE LIGHT FROM THE DARKNESS. 1510. SECTION OF THE SISTINE CHAPEL CEILING.
DIEU SÉPARE LA LUMIÈRE ET LES TÉNÈBRES. COMPARTIMENT DE LA VOÛTE DE LA CHAPELLE SIXTINE.



7. CREATION OF SUN AND MOON, AND CREATION OF THE PLANTS. 1510. SECTION OF THE SISTINE CHAPEL CEILING.
CRÉATION DU SOLEIL ET DE LA LUNE, ET CRÉATION DES PLANTES. COMPARTIMENT DE LA VOÛTE DE LA CHAPELLE SIXTINE.

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8. GOD DIVIDING THE WATERS FROM THE EARTH. 1510. SECTION OF THE SISTINE CHAPEL CEILING.
DIEU SÉPARE LA TERRE ET LES EAUX. COMPARTIMENT DE LA VOÛTE DE LA CHAPELLE SIXTINE.

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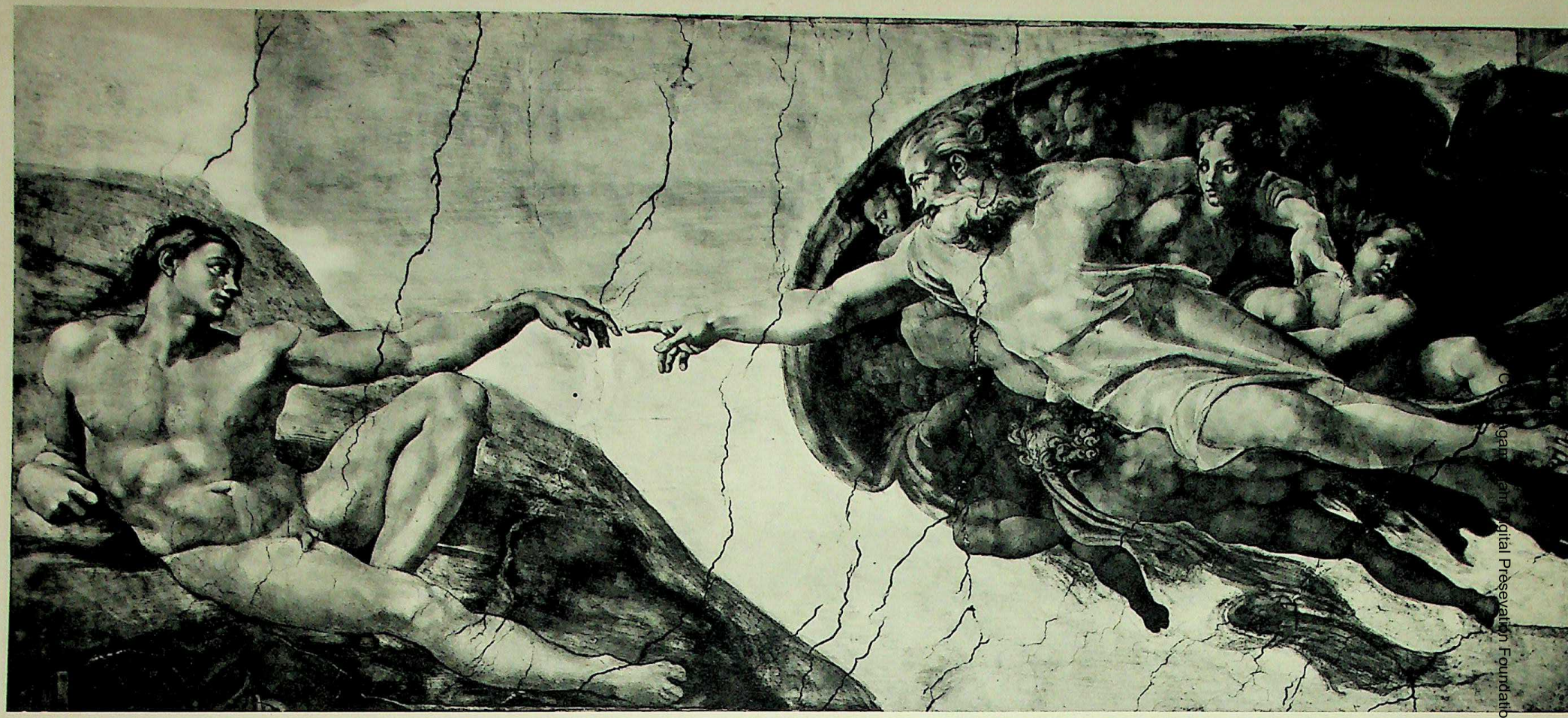

9. CREATION OF MAN. 1509-1510. SECTION OF THE SISTINE CHAPEL CEILING.
CRÉATION DE L'HOMME. COMPARTIMENT DE LA VOÛTE DE LA CHAPELLE SIXTINE.

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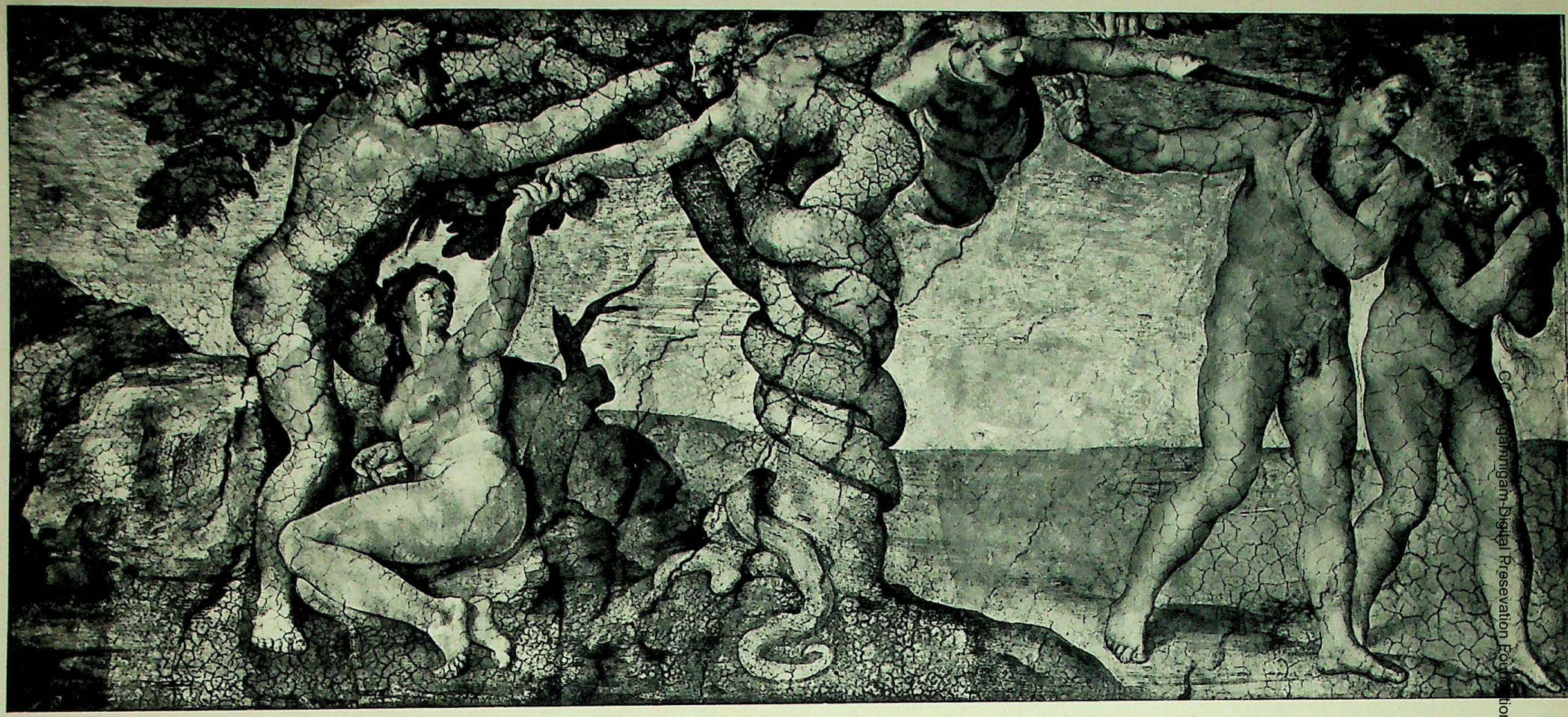
10. CREATION OF WOMAN. 1509. SECTION OF THE SISTINE CHAPEL CEILING.
CRÉATION DE LA FEMME. COMPARTIMENT DE LA VOÛTE DE LA CHAPELLE SIXTINE.



11. THE FALL OF MAN AND THE EXPULSION FROM THE GARDEN OF EDEN: 1508–1509. SECTION OF THE SISTINE CHAPEL CEILING.
LE PÉCHÉ ORIGINEL ET L'EXPULSION DU PARADIS TERRESTRE. COMPARTIMENT DE LA VOÛTE DE LA CHAPELLE SIXTINE.

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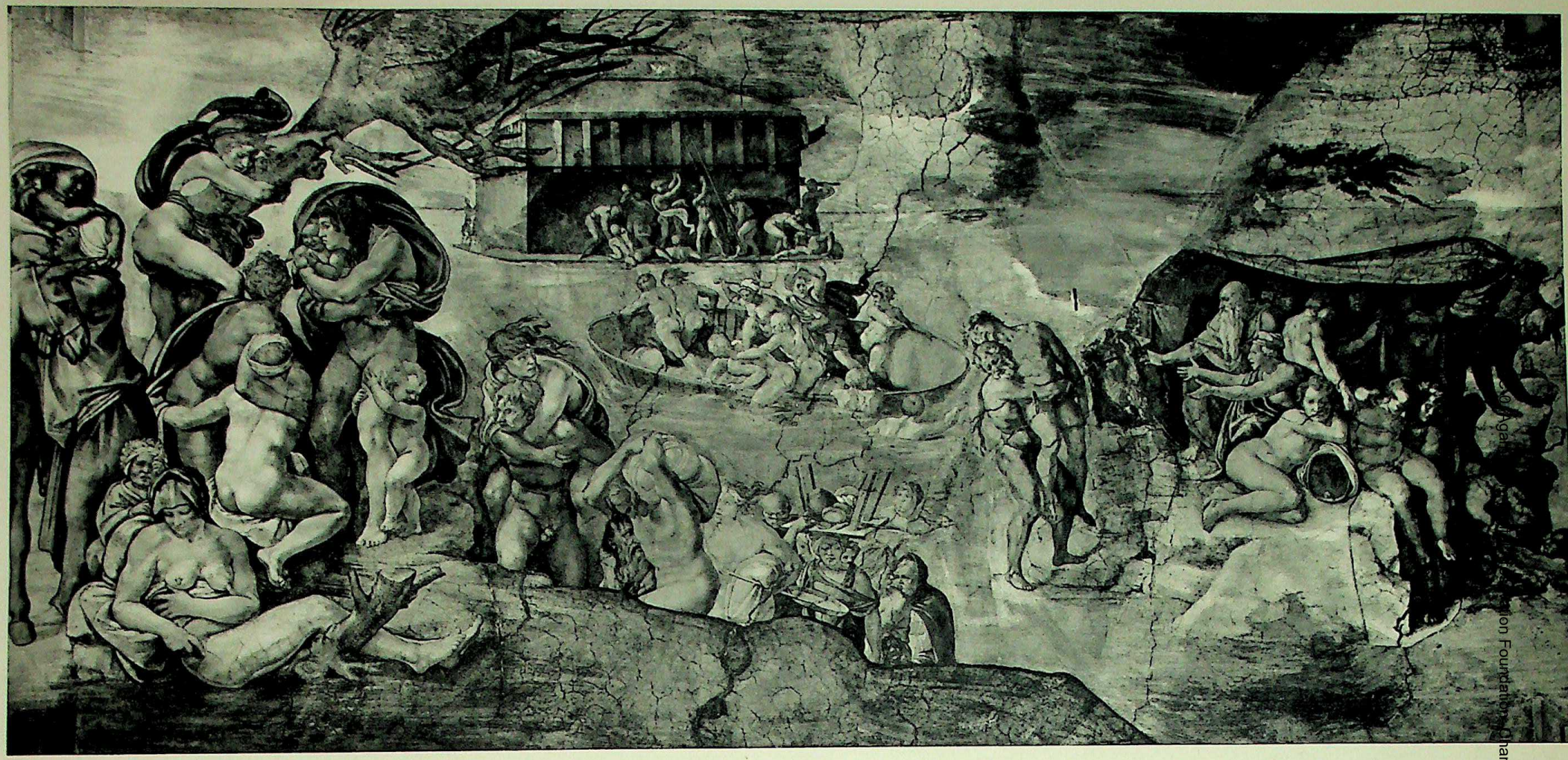
12. NOAH'S OFFERINGS. 1508–1509. SECTION OF THE SISTINE CHAPEL CEILING.
LE SACRIFICE DE NOÉ. COMPARTIMENT DE LA VOÛTE DE LA CHAPELLE SIXTINE.



13. THE GREAT FLOOD. 1508. SECTION OF THE SISTINE CHAPEL CEILING.
LE DÉLUGE. COMPARTIMENT DE LA VOÛTE DE LA CHAPELLE SIXTINE.

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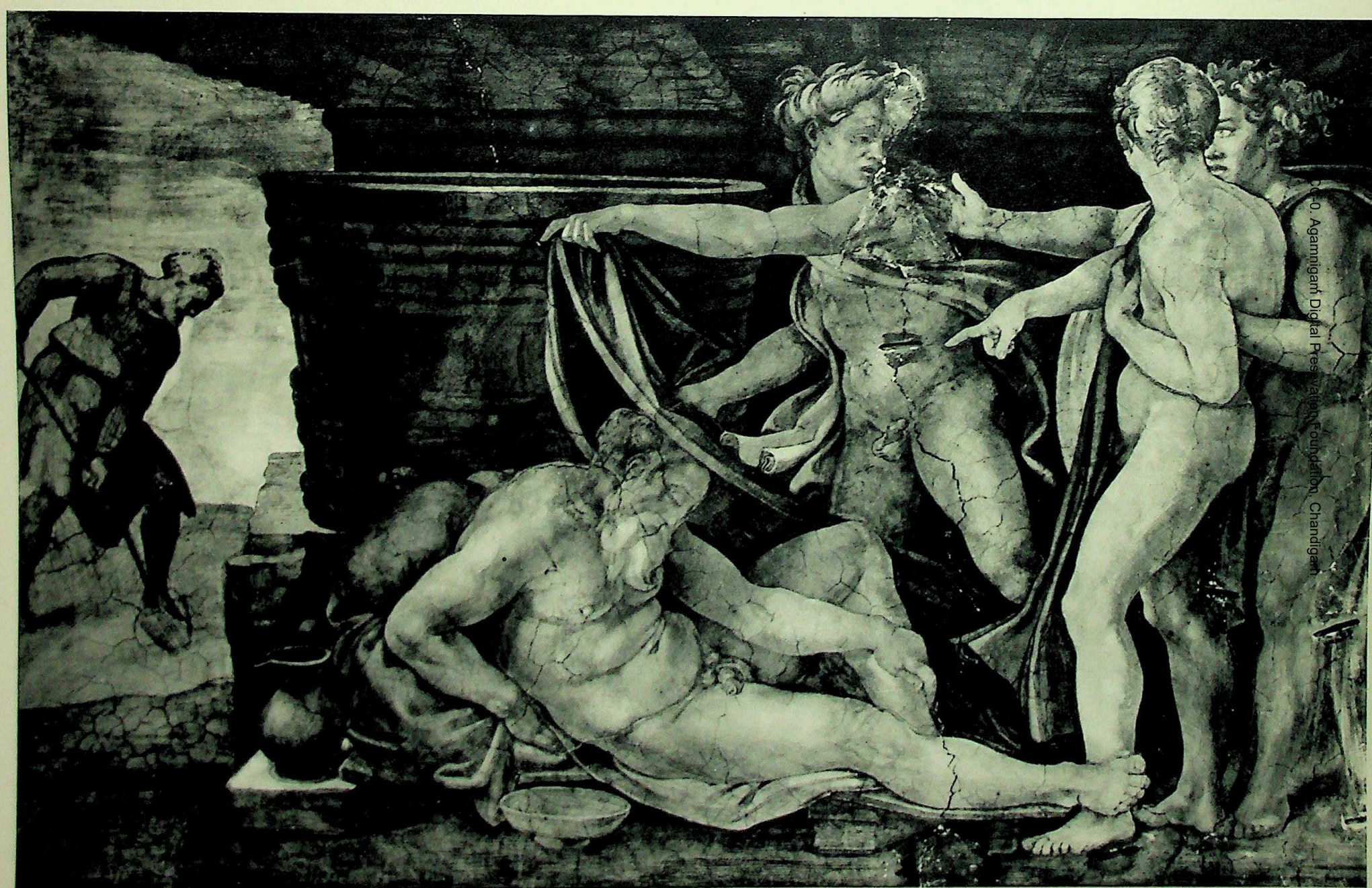
14. THE DRUNKENNESS OF NOAH. 1508–1509. SECTION OF THE SISTINE CHAPEL CEILING.
L'IVRESSE DE NOÉ. COMPARTIMENT DE LA VOÛTE DE LA CHAPELLE SIXTINE.



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15. ADAM. DETAIL FROM THE CREATION OF MAN (PLATE 9).
ADAM. DÉTAIL DE LA CRÉATION DE L'HOMME (PLANCHE 9).

16. JEHOVAH. DETAIL FROM THE CREATION OF MAN (PLATE 9).
JÉHOVAH. DÉTAIL DE LA CRÉATION DE L'HOMME (PLANCHE 9).

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17. HEAD OF ADAM. DETAIL FROM THE CREATION OF MAN (PLATE 9).
TÊTE D'ADAM. DÉTAIL DE LA CRÉATION DE L'HOMME (PLANCHE 9).

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18. HEAD AND RIGHT ARM OF JEHOVAH. DETAIL FROM GOD DIVIDING THE WATERS FROM THE EARTH (PLATE 8)
TÊTE ET BRAS DROIT DE JÉHOVAH. DÉTAIL DE DIEU SÉPARANT LA TERRE ET LES EAUX (PLANCHE 8).

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19. WOMAN SAVING HER CHATTELS. DETAIL FROM THE GREAT FLOOD (PLATE 13).
FEMME SAUVANT SES BIENS. DÉTAIL DU DÉLUGE (PLANCHE 13).

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20. FLEEING FAMILY. DETAIL FROM THE GREAT FLOOD (PLATE 13).
FUITE D'UNE FAMILLE. DÉTAIL DU DÉLUGE (PLANCHE 13).

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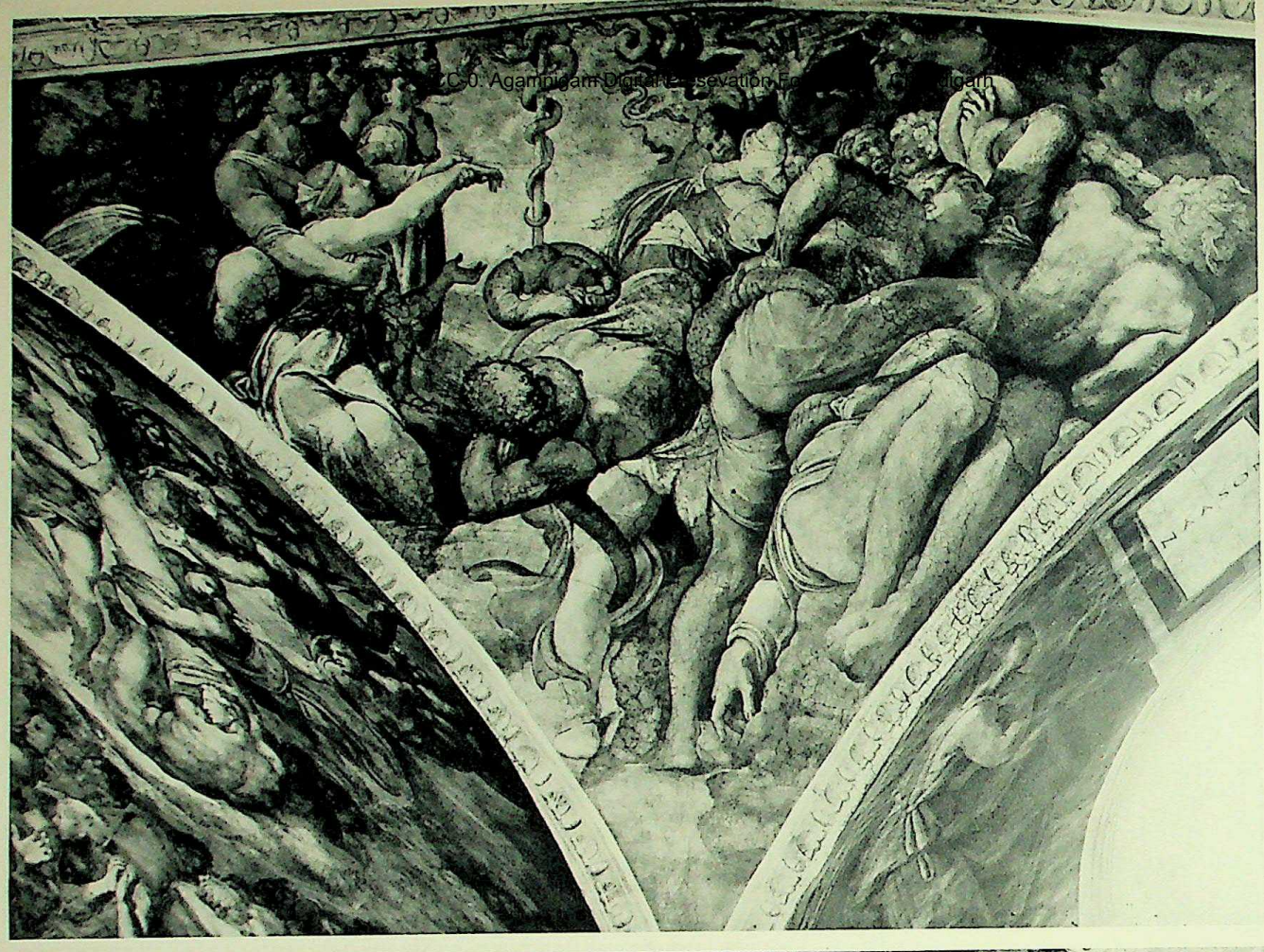
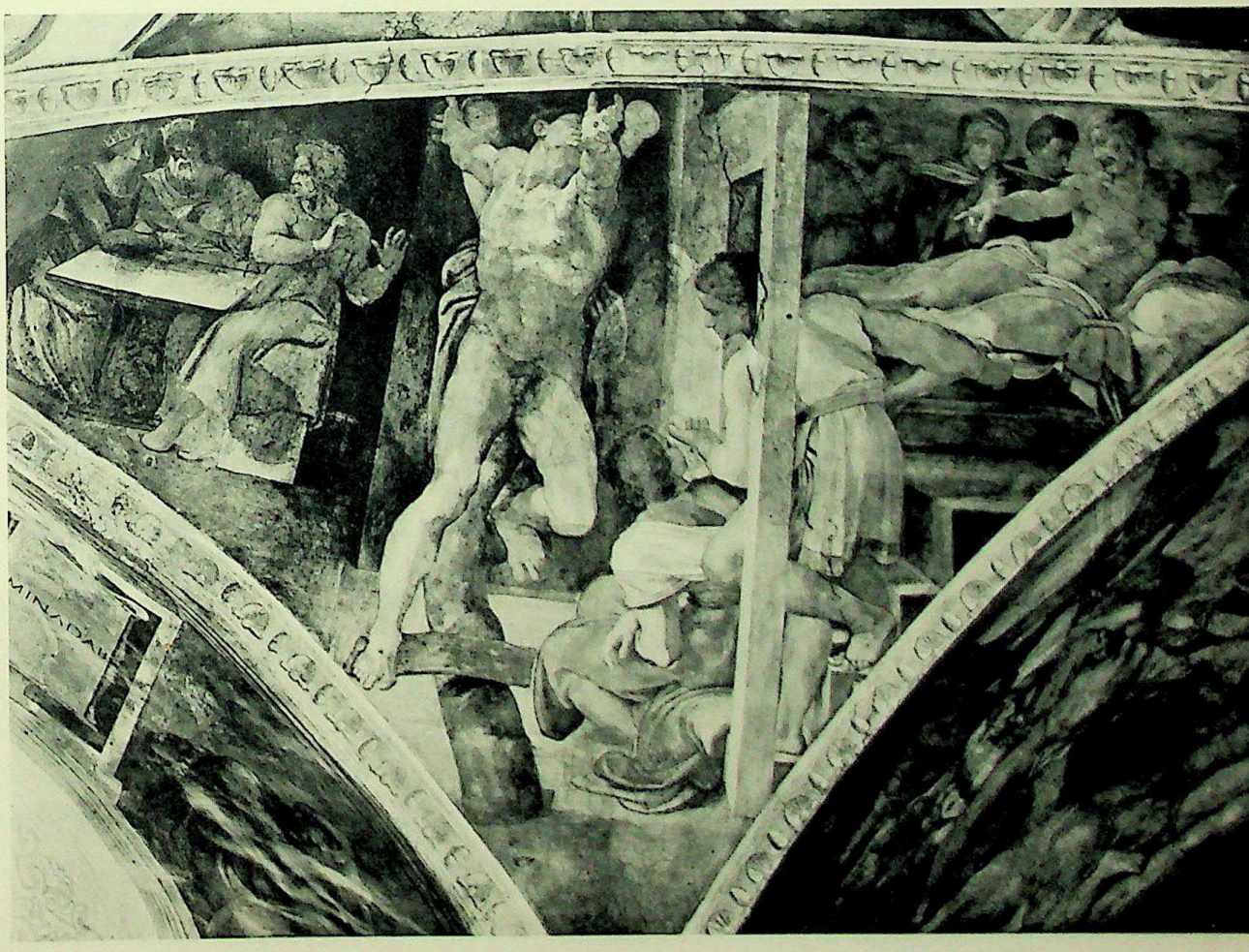


THE MIRACULOUS SALVATIONS OF ISRAEL. CORNER-SPANDRELS OF THE SISTINE CHAPEL CEILING. 1511-1512.
21. THE BRAZEN SERPENT. 22. DAVID'S VICTORY OVER GOLIATH.
LES SAUVETAGES MIRACULEUX D'ISRAEL. COMPARTIMENTS D'ANGLE DE LA VOÛTE DE LA CHAPELLE SIXTINE

CC-0. Agamnigam Digital Preservation Foundation - Chandigarh



THE MIRACULOUS SALVATIONS OF ISRAEL. CORNER-SPANDRELS OF THE SISTINE CHAPEL CEILING. 1511-1512.

23. JUDITH AND HOLOFERNES. 24. ESTHER AND HAMAN.

LES SAUVETAGES MIRACULEUX D'ISRAEL. COMPARTIMENTS D'ANGLE DE LA VOUTE DE LA CHAPELLE SIXTINE.

23. JUDITH ET HOLOFERNE. 24 ESTHER ET AMAN.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

25. SIX HEADS. DETAIL FROM THE BRAZEN SERPENT (PLATE 21).
SIX TÊTES. DÉTAIL DU SERPENT D'AIRAIN (PLANCHE 21).

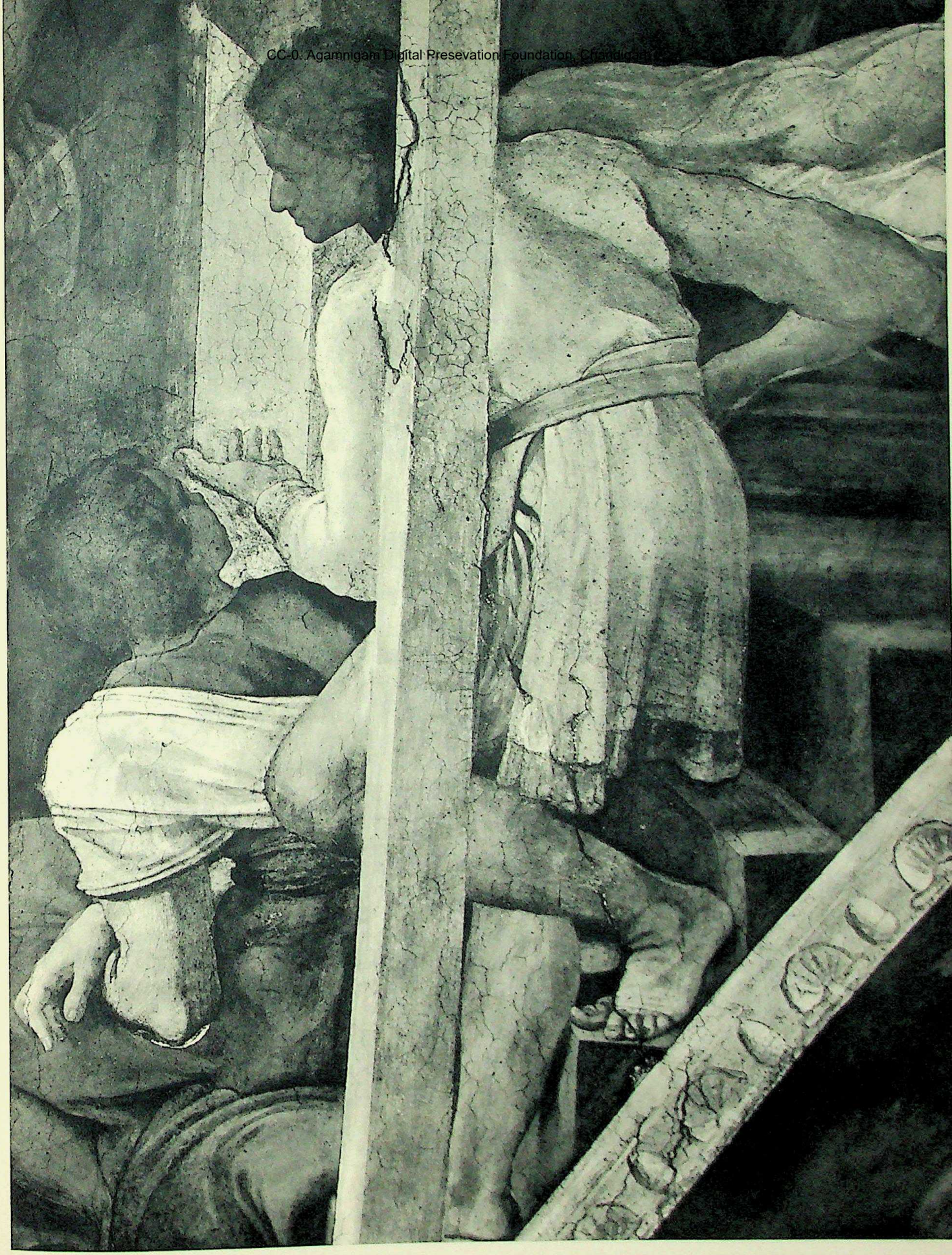
CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

26. FOUR HEADS. DETAIL FROM THE BRAZEN SERPENT (PLATE 21).
QUATRE TÊTES. DÉTAIL DU SERPENT D'AIRAIN (PLANCHE 21).

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

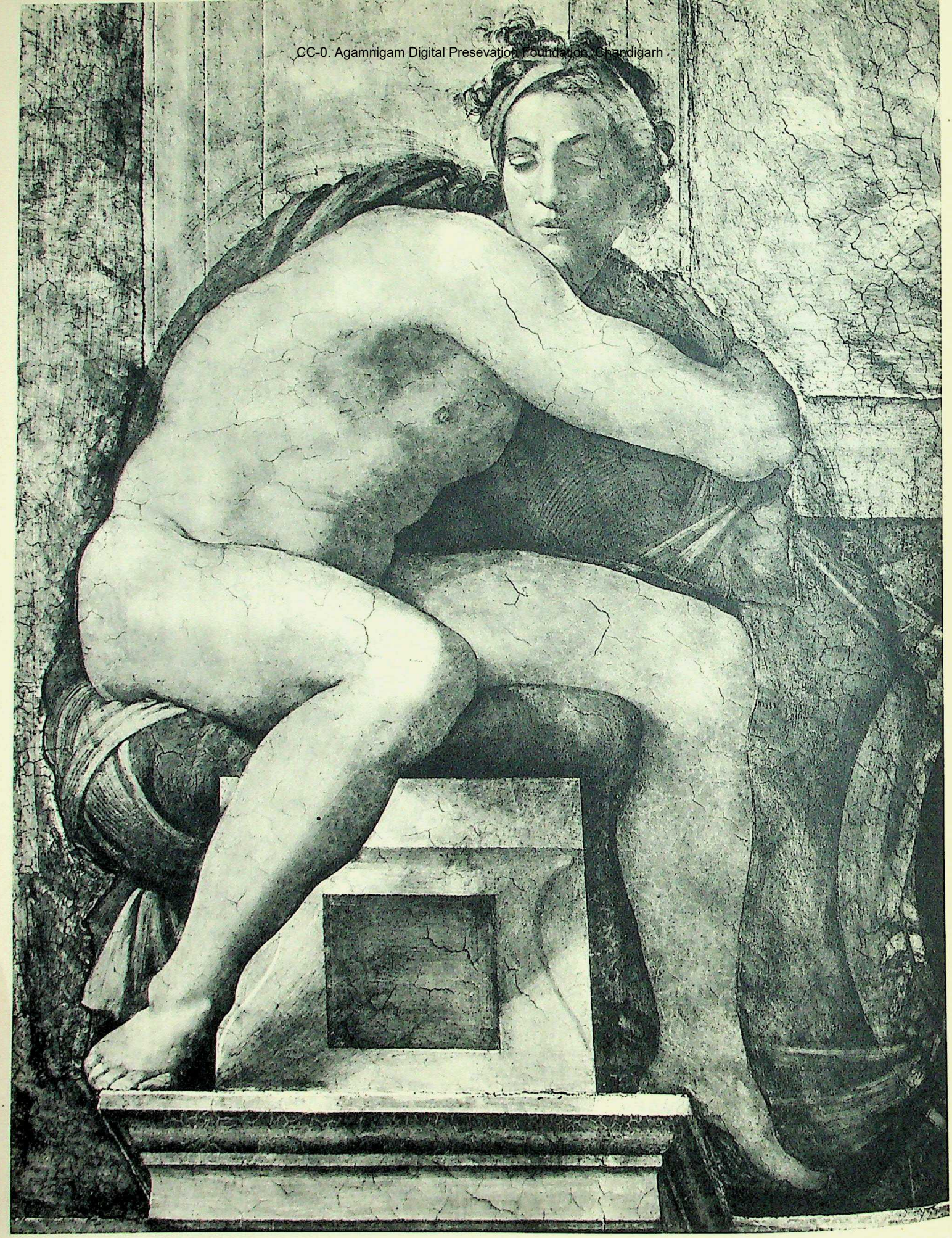
27. THE EXECUTION OF HAMAN. DETAIL FROM ESTHER AND HAMAN (PLATE 24).
L'EXÉCUTION D'AMAN. DÉTAIL D'ESTHER ET AMAN (PLANCHE 24).

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



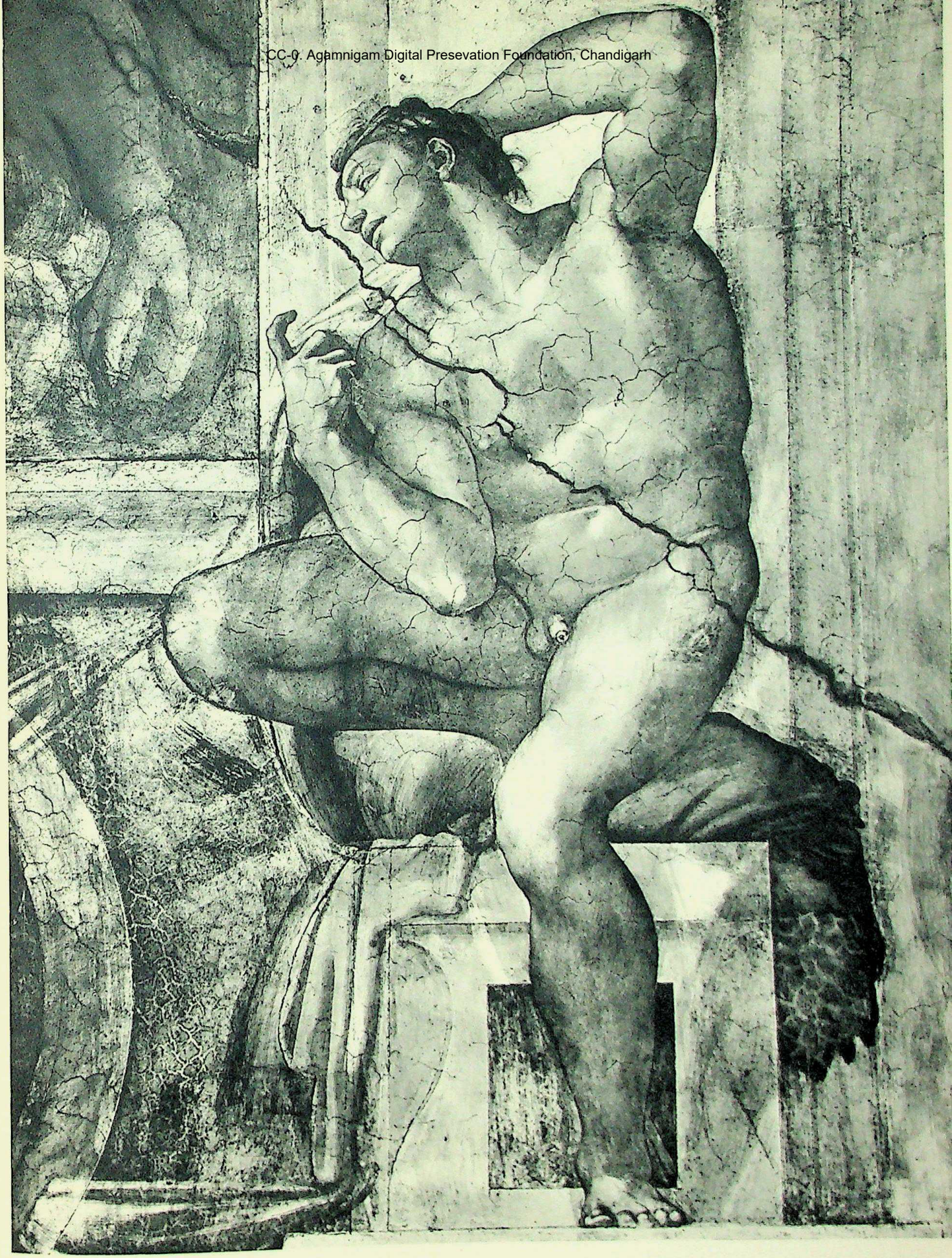
28. MORDECAI AND HAMAN. DETAIL FROM ESTHER AND HAMAN (PLATE 24).
MARDOCHÉE ET AMAN. DÉTAIL D'ESTHER ET AMAN (PLANCHE 24).

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



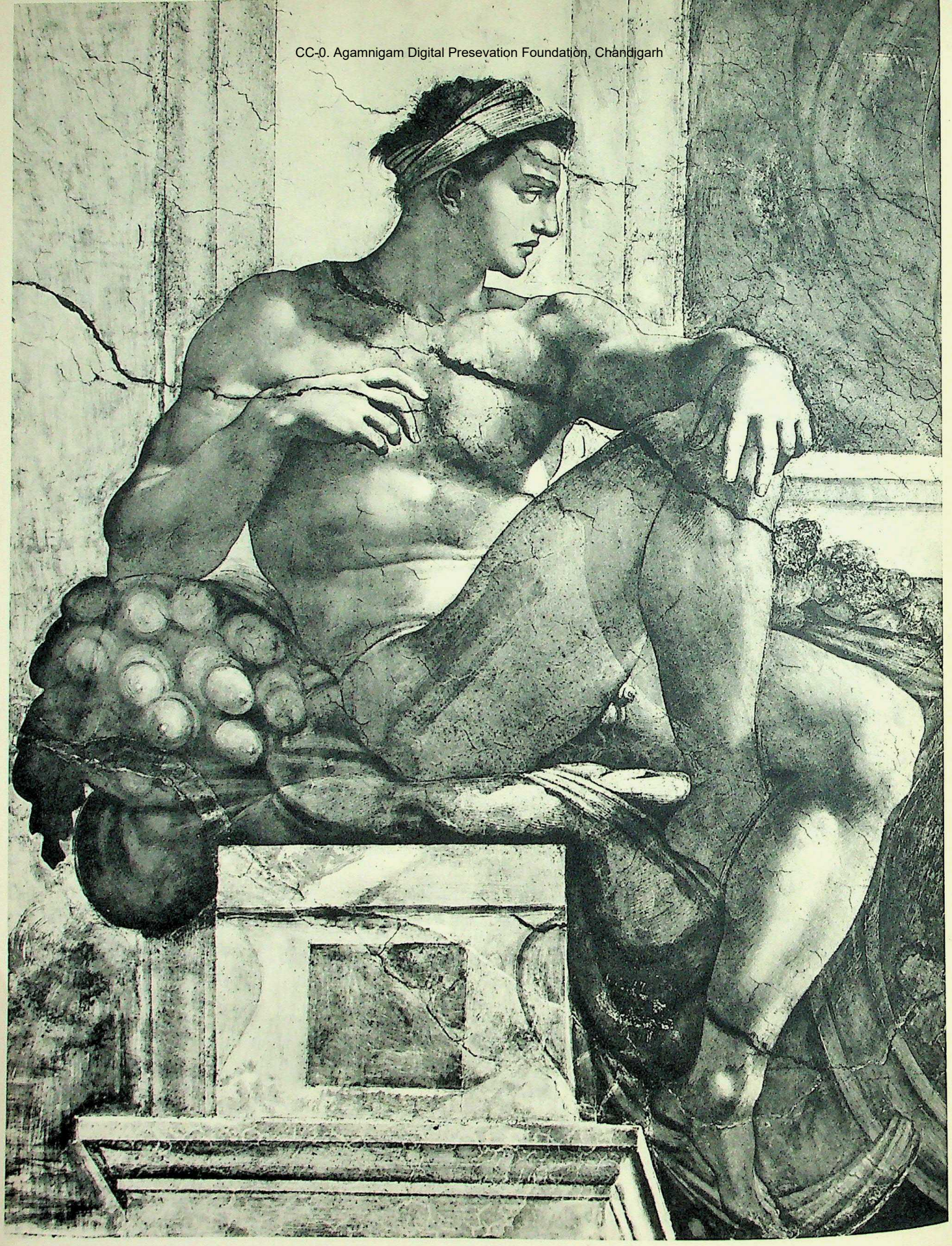
29. NUDE YOUTH. 1510. SISTINE CHAPEL CEILING.
ADOLESCENT NU (IGNUDO). VOÛTE DE LA CHAPELLE SIXTINE.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



30. NUDE YOUTH. 1510. SISTINE CHAPEL CEILING.
ADOLESCENT NU (IGNUDO). VOÛTE DE LA CHAPELLE SIXTINE.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



31. NUDE YOUTH. 1510. SISTINE CHAPEL CEILING.
ADOLESCENT NU (IGNUDO). VOÛTE DE LA CHAPELLE SIXTINE.

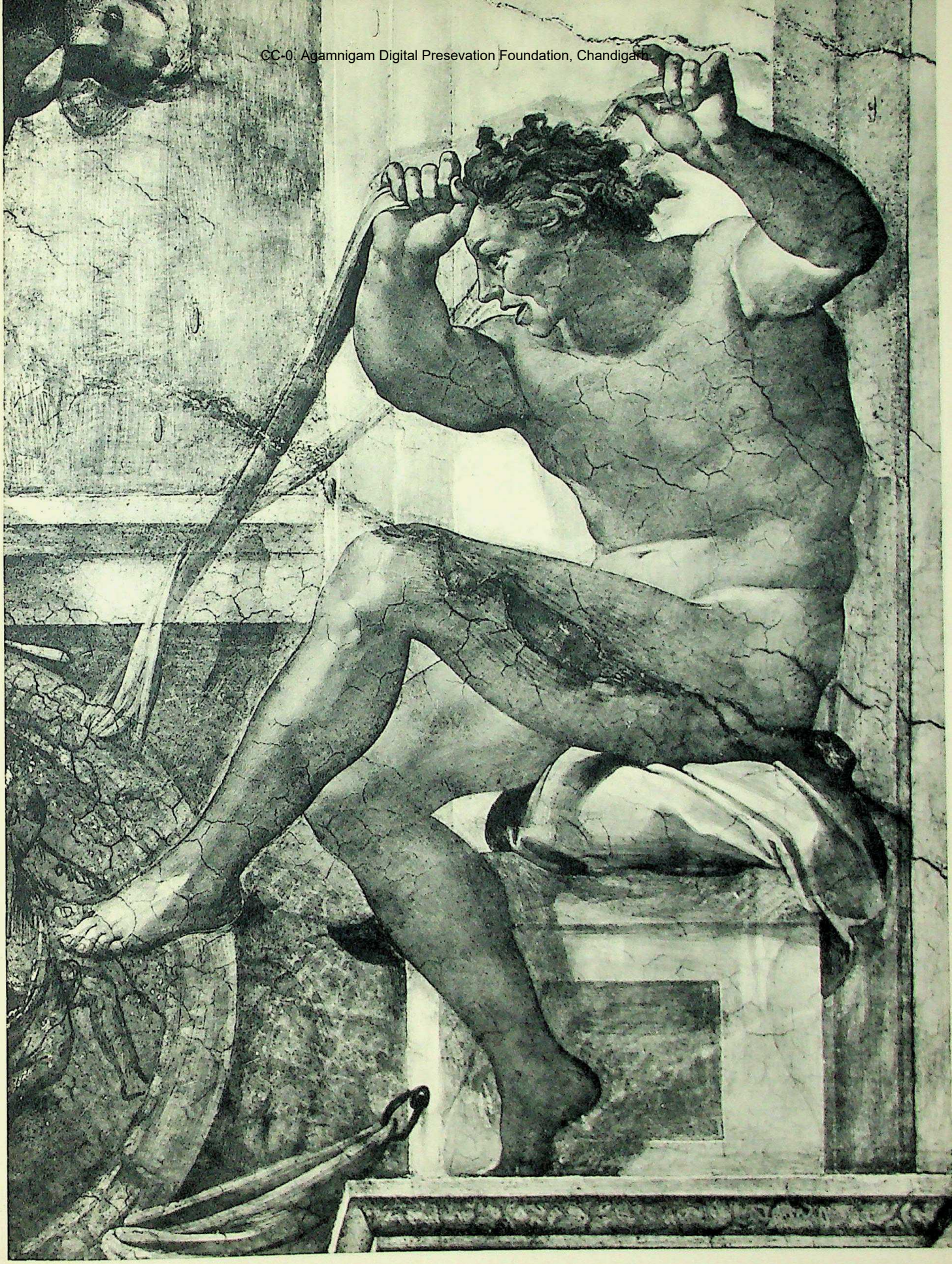
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

32. NUDE YOUTH. 1510. SISTINE CHAPEL CEILING.
ADOLESCENT NU (IGNUDO). VOÛTE DE LA CHAPELLE SIXTINE.

CC-0. Agamnigam Digital Presevation Foundation,Chandigarh

33. NUDE YOUTH. 1510. SISTINE CHAPEL CEILING.
ADOLESCENT NU (IGNUDO). VOÛTE DE LA CHAPELLE SIXTINE.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



34. NUDE YOUTH. 1510. SISTINE CHAPEL CEILING.
ADOLESCENT NU (IGNUDO). VOÛTE DE LA CHAPELLE SIXTINE.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh.

35. NUDE YOUTH. 1510. SISTINE CHAPEL CEILING.
ADOLESCENT NU (IGNUDO). VOÛTE DE LA CHAPELLE SIXTINE.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

36. NUDE YOUTH. 1510. SISTINE CHAPEL CEILING.
ADOLESCENT NU (IGNUDO). VOÛTE DE LA CHAPELLE SIXTINE.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

37. NUDE YOUTH. 1509. SISTINE CHAPEL CEILING.
ADOLESCENT NU (IGNUDO). VOÛTE DE LA CHAPELLE SIXTINE.

CC-0. Agámnigam Digital Presevation Foundation, Chandigarh

38. NUDE YOUTH. 1509. SISTINE CHAPEL CEILING.
ADOLESCENT NU (IGNUDO). VOÛTE DE LA CHAPELLE SIXTINE.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

39. NUDE YOUTH. 1509. SISTINE CHAPEL CEILING.
ADOLESCENT NU (IGNUDO). VOÛTE DE LA CHAPELLE SIXTINE.

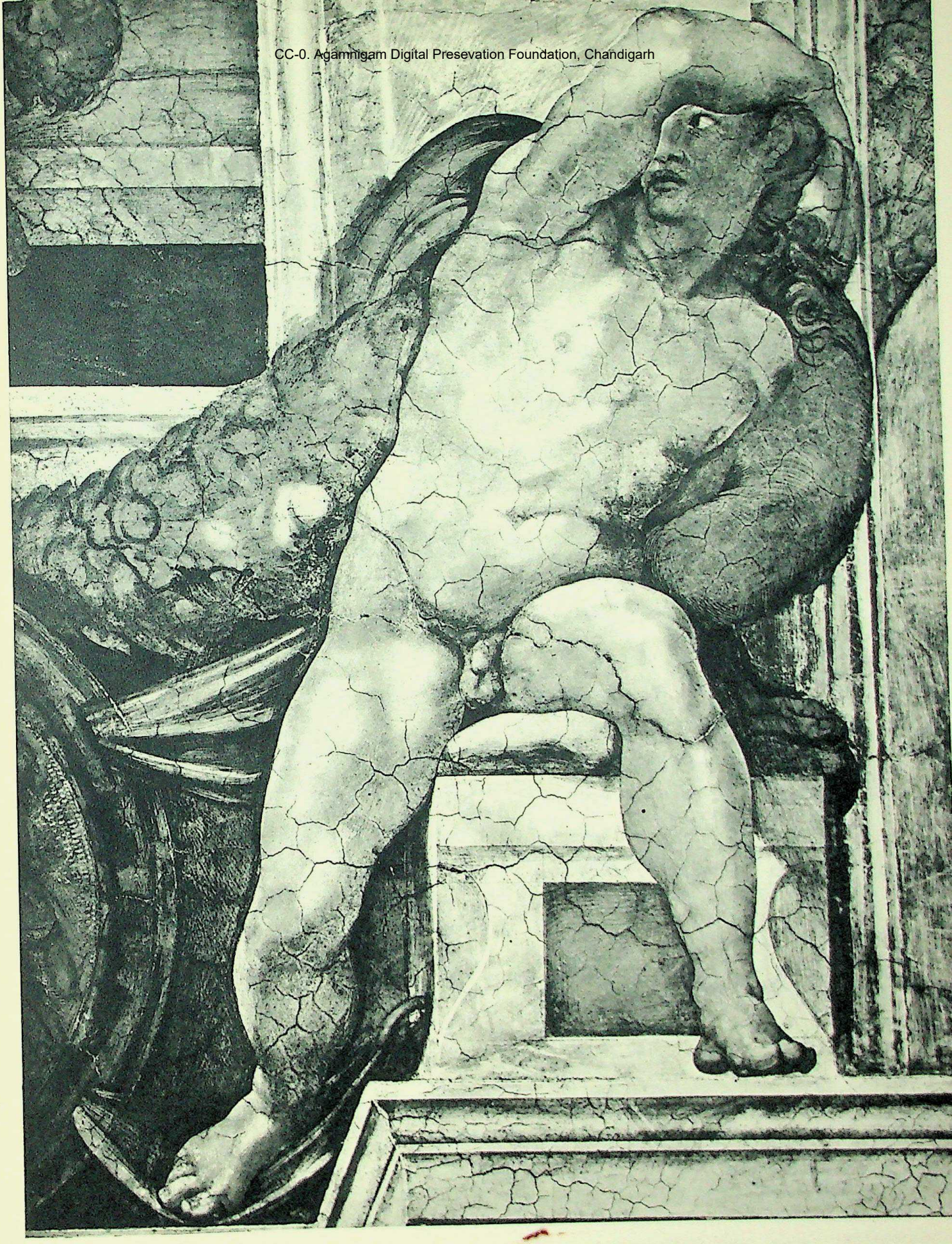
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

40. NUDE YOUTH. 1509. SISTINE CHAPEL CEILING.
ADOLESCENT NU (IGNUDO). VOÛTE DE LA CHAPELLE SIXTINE.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

41. NUDE YOUTH. 1508–1509. SISTINE CHAPEL CEILING.
ADOLESCENT NU (IGNUDO). VOÛTE DE LA CHAPELLE SIXTINE.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



42. NUDE YOUTH. 1508–1509. SISTINE CHAPEL CEILING.
ADOLESCENT NU (IGNUDO). VOÛTE DE LA CHAPELLE SIXTINE.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

43. NUDE YOUTH. 1508–1509. SISTINE CHAPEL CEILING.
ADOLESCENT NU (IGNUDO). VOÛTE DE LA CHAPELLE SIXTINE.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

44. NUDE YOUTH. 1508-1509. SISTINE CHAPEL CEILING.
ADOLESCENT NU (IGNUDO). VOÛTE DE LA CHAPELLE SIXTINE.

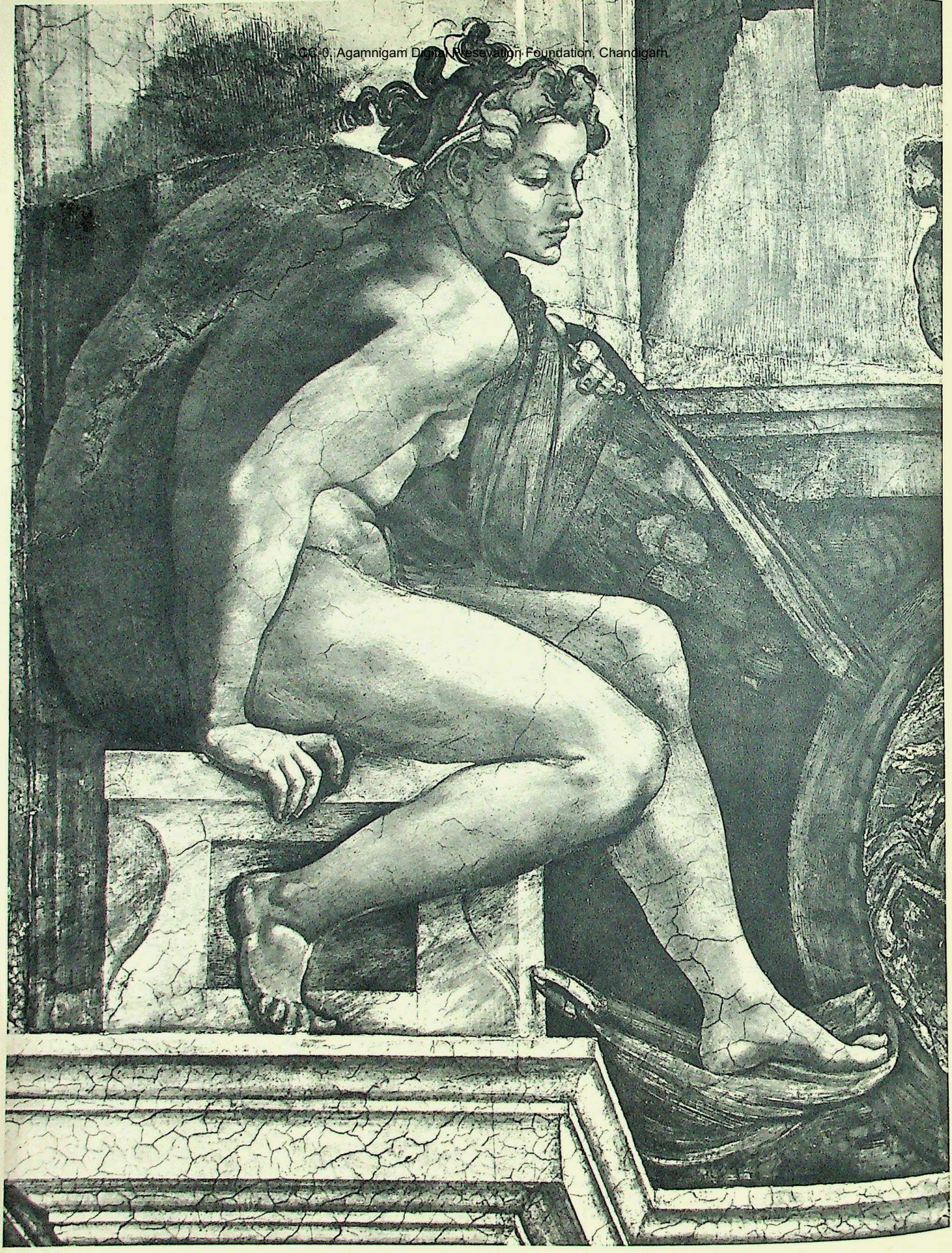
CC-0. Agamnigam Digital Presevation Foundation, Chandiga

45. NUDE YOUTH. (PARTIALLY DESTROYED BY A GUNPOWDER EXPLOSION IN THE YEAR 1798.) 1508–1509. SISTINE CHAPEL CEILING.
ADOLESCENT NU. (PARTIELLEMENT DÉTRUIT PAR UNE EXPLOSION DE POUDRE A CANON EN 1798.) VOÛTE DE LA CHAPELLE SIXTINE.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

46. NUDE YOUTH. 1508–1509. SISTINE CHAPEL CEILING.
ADOLESCENT NU (IGNUDO). VOÛTE DE LA CHAPELLE SIXTINE.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh



47. NUDE YOUTH. 1508–1509. SISTINE CHAPEL CEILING.
ADOLESCENT NU (IGNUDO). VOÛTE DE LA CHAPELLE SIXTINE.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

48. NUDE YOUTH. 1508–1509. SISTINE CHAPEL CEILING.
ADOLESCENT NU (IGNUDO). VOÛTE DE LA CHAPELLE SIXTINE.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

49. HEAD OF A YOUTH. DETAIL FROM PLATE 47.
TÊTE D'UN ADOLESCENT. DÉTAIL DE LA PLANCHE 47.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

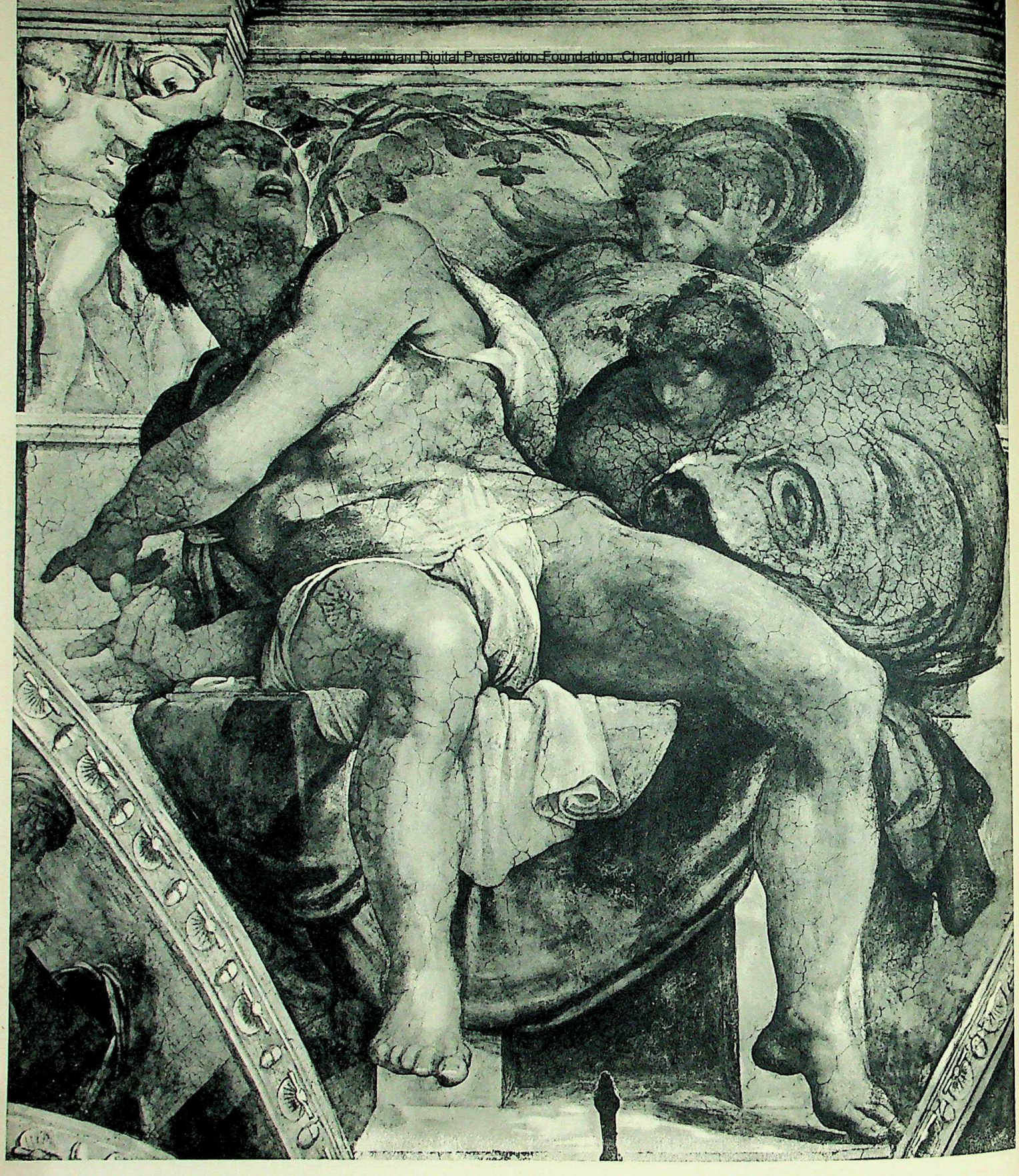
50. HEAD OF A YOUTH. DETAIL FROM PLATE 48.
TÊTE D'UN ADOLESCENT. DÉTAIL DE LA PLANCHE 48.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

51. HEAD OF A YOUTH. DETAIL FROM PLATE 33.
TÊTE D'UN ADOLESCENT. DÉTAIL DE LA PLANCHE 33.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

52. HEAD OF A YOUTH. DETAIL FROM PLATE 39.
TÊTE D'UN ADOLESCENT. DÉTAIL DE LA PLANCHE 39.



CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

53. JONAH. 1510. SISTINE CHAPEL CEILING.
JONAS. VOÛTE DE LA CHAPELLE SIXTINE.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

54. DANIEL. 1509-1510. SISTINE CHAPEL CEILING
DANIEL. VOÛTE DE LA CHAPELLE SIXTINE.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

55. ISAIAH. 1509 SISTINE CHAPEL CEILING.
ISAIE. VOÛTE DE LA CHAPELLE SIXTINE.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

56. JOEL. 1508-1509. SISTINE CHAPEL CEILING.
JOEL. VOÛTE DE LA CHAPELLE SIXTINE.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

57. ZECHARIAH. 1508-1509. SISTINE CHAPEL CEILING.
ZACHARIE. VOÛTE DE LA CHAPELLE SIXTINE.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

58. JEREMIAH. 1510. SISTINE CHAPEL CEILING.
JÉRÉMIE. VOÛTE DE LA CHAPELLE SIXTINE.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

59. EZEKIEL. 1509. SISTINE CHAPEL CEILING.
ÉZÉCHIEL. VOÛTE DE LA CHAPELLE SIXTINE.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

60. ERYTHRAEAN SIBYL. 1509. SISTINE CHAPEL CEILING.
LA SIBYLLE ÉRYTHRÉE. VOÛTE DE LA CHAPELLE SIXTINE.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

61. DELPHIC SIBYL. 1508–1509. SISTINE CHAPEL CEILING.
LA SIBYLLE DELPHIQUE. VOÛTE DE LA CHAPELLE SIXTINE.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

62. CUMAEAN SIBYL. 1509. SISTINE CHAPEL CEILING.
LA SIBYLLE DE CUMES. VOÛTE DE LA CHAPELLE SIXTINE.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

63. LIBYAN SIBYL. 1510. SISTINE CHAPEL CEILING.
LA SIBYLLE LIBYQUE. VOÛTE DE LA CHAPELLE SIXTINE.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

64. PERSIAN SIBYL. 1509–1510. SISTINE CHAPEL CEILING.
LA SIBYLLE PERSIQUE. VOÛTE DE LA CHAPELLE SIXTINE.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

65. HEAD OF JONAH. DETAIL FROM PLATE 53.
TÊTE DE JONAS. DÉTAIL DE LA PLANCHE 53.

CC-0. Agamnigam Digital Preservation Foundation - Chandigarh

66. HEAD OF DANIEL. DETAIL FROM PLATE 54.
TÊTE DE DANIEL. DÉTAIL DE LA PLANCHE 54.

CC-0. Agamnigam Digital Preservation Foundation,New Delhi.

67. HEAD OF JEREMIAH. DETAIL FROM PLATE 58.
TÊTE DE JÉRÉMIE. DÉTAIL DE LA PLANCHE 58

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

68. LEFT HAND OF JEREMIAH. DETAIL FROM PLATE 58.
LA MAIN GAUCHE DE JÉRÉMIE. DÉTAIL DE LA PLANCHE 58.

CC-0. Agamnigam Digital Preservation Foundation,Chandigarh

69. HEAD OF JOEL. DETAIL FROM PLATE 56.
TÊTE DE JOEL. DÉTAIL DE LA PLANCHE 56.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

70. HEAD OF EZEKIEL. DETAIL FROM PLATE 59.
TÊTE D'ÉZÉCHIEL. DÉTAIL DE LA PLANCHE 59.

CC-0. Agastyagram Digital Preservation Foundation, Chandigarh

71. HEAD OF ISAIAH. DETAIL FROM PLATE 55.
TÊTE D'ISAIE. DÉTAIL DE LA PLANCHE 55.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

72. MARBLE-COLOURED PUTTI ON THE THRONES OF THE PROPHETS AND SIBYLS. 1510–1512.
FOUR OF THE GROUPS. SISTINE CHAPEL CEILING.
PUTTI PEINTS EN TROMPE-L'ŒIL A LA COULEUR DU MARBRE SUR LES TRÔNES DES PROPHÈTES ET DES SIBYLLES.
QUATRE DES GROUPES. VOÛTE DE LA CHAPELLE SIXTINE.

CC-0. Agamnidam Digital Preservation Foundation, Chandigarh

73. HEAD OF THE PERSIAN SIBYL. DETAIL FROM PLATE 64.
TÊTE DE LA SIBYLLE PERSIQUE. DÉTAIL DE LA PLANCHE 64.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

74. HEAD OF THE CUMAEAN SIBYL. DETAIL FROM PLATE 62.
TÊTE DE LA SIBYLLE DE CUMES. DÉTAIL DE LA PLANCHE 62.

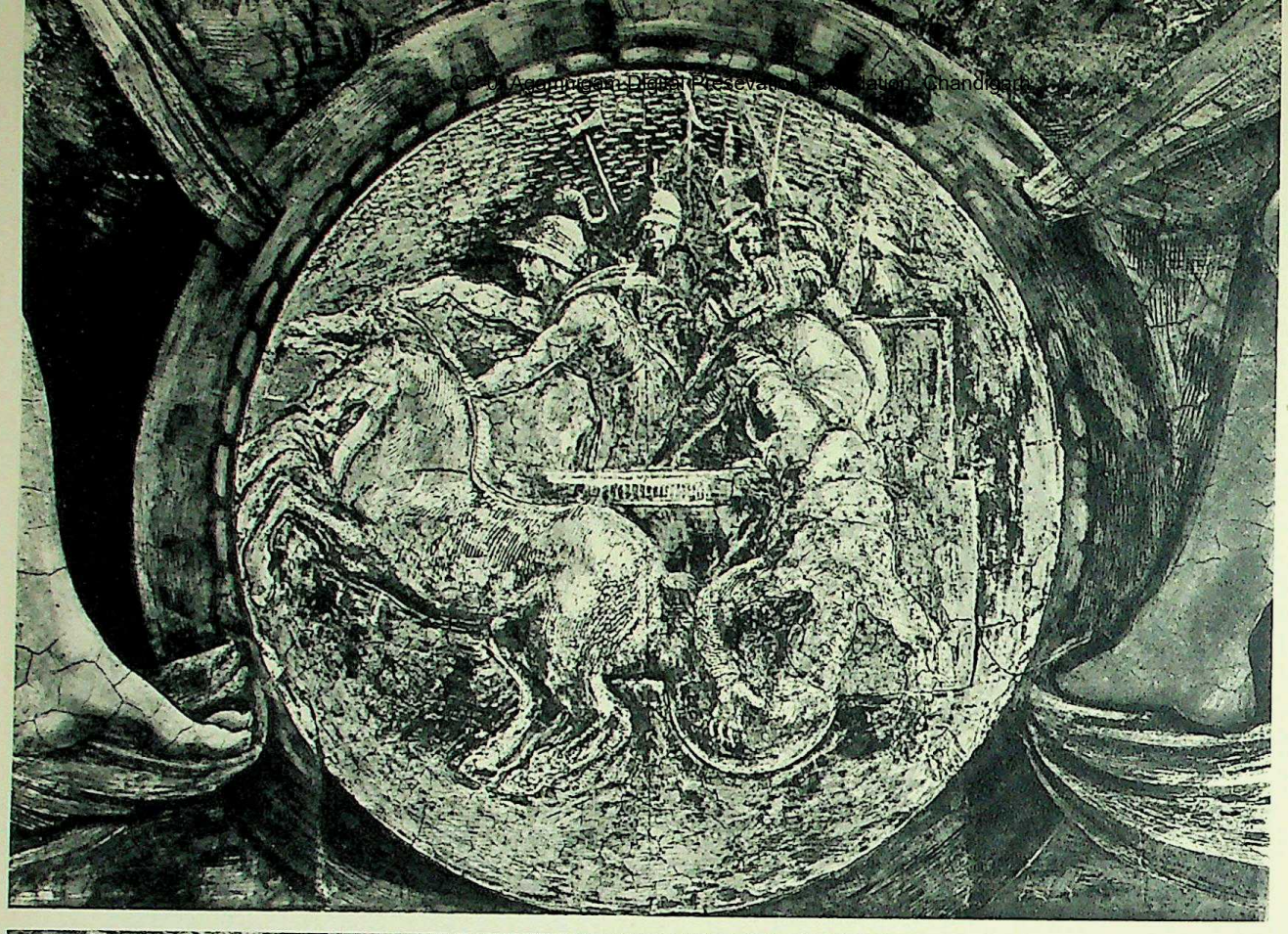
CC-0. Agamnigam Digital Presevation Foundation,Chandigarh

75. HEAD OF THE ERYTHRAEAN SIBYL. DETAIL FROM PLATE 60.
TÊTE DE LA SIBYLLE ÉRYTHRÉE. DÉTAIL DE LA PLANCHE 60.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

76. HEAD OF THE LIBYAN SIBYL. DETAIL FROM PLATE 63.
TÊTE DE LA SIBYLLE LIBYQUE. DÉTAIL DE LA PLANCHE 63.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

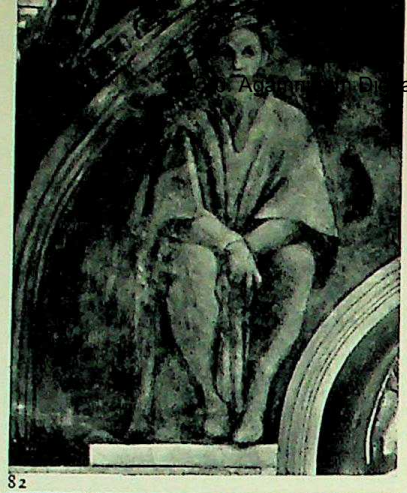


77. TWO OF THE BRONZE-COLOURED MEDALLIONS BETWEEN THE IGNUDI:
THE DEATH OF JORAM—THE DESTRUCTION OF THE WORSHIPPERS OF BAAL. 1510–1512. SISTINE CHAPEL CEILING.
DEUX DES MÉDAILLONS PEINTS EN TROMPE-L'ŒIL À LA COULEUR DU BRONZE ENTRE LES IGNUDI:
LA MORT DE JORAM — LA DESTRUCTION DES ADORATEURS DE BAAL. VOÛTE DE LA CHAPELLE SIXTINE.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

78–81. THE ANCESTORS OF CHRIST. 1511–1512. LUNETTES OF SISTINE CHAPEL
LES ANCÊTRES DU CHRIST. LUNETTES DE LA CHAPELLE SIXTINE.

Agamnigam Digital Preservation Foundation, Chandigarh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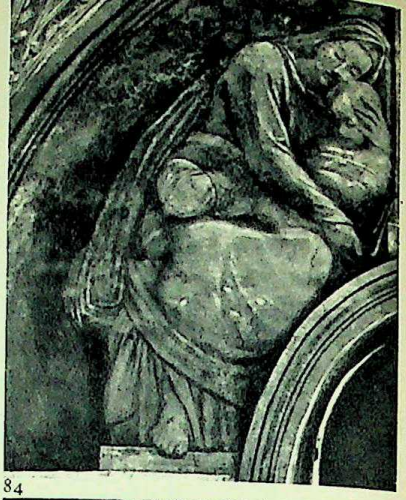
83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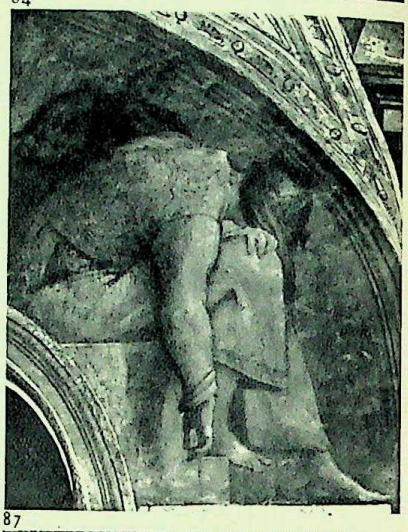
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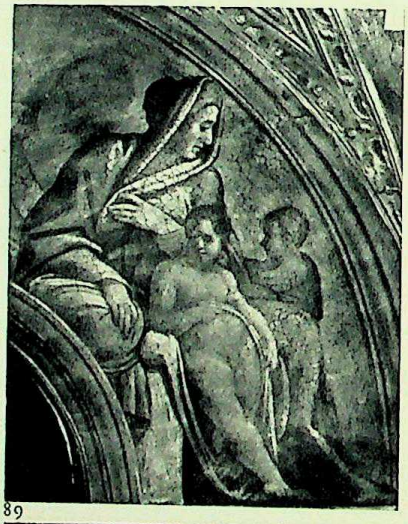
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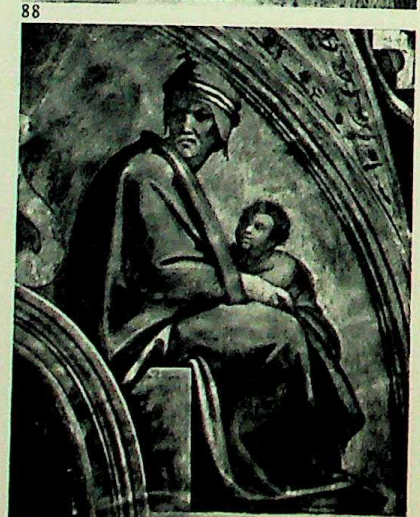
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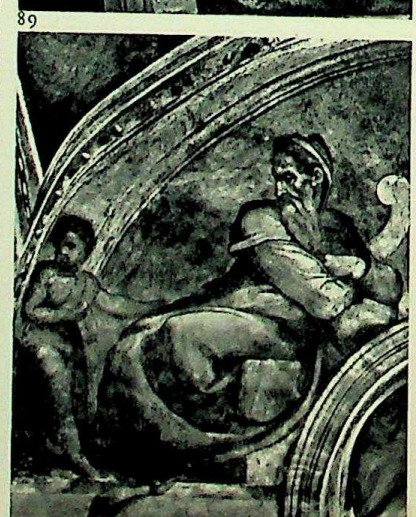
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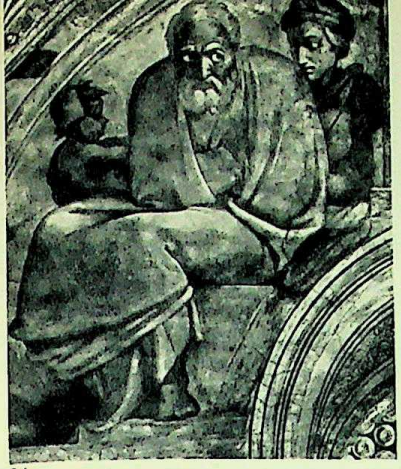
93

82–93. THE ANCESTORS OF CHRIST. 1511–1512. LUNETTES OF SISTINE CHAPEL.
LES ANCÊTRES DU CHRIST. LUNETTES DE LA CHAPELLE SIXTINE.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh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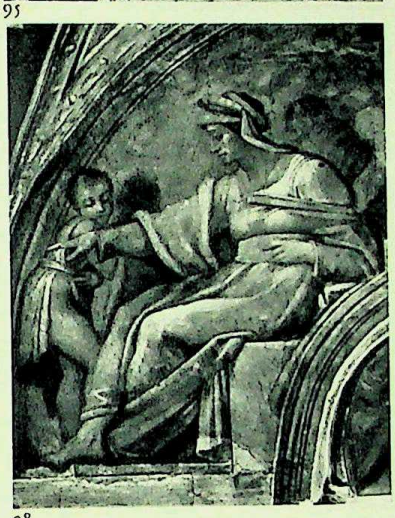
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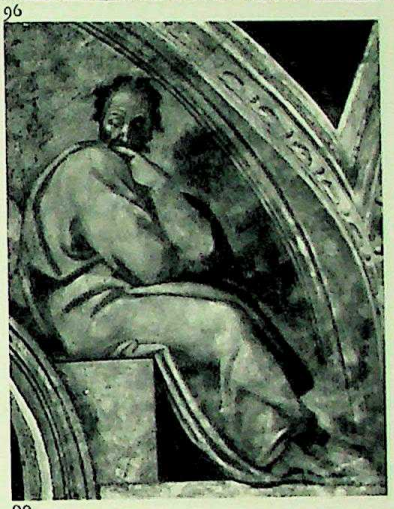
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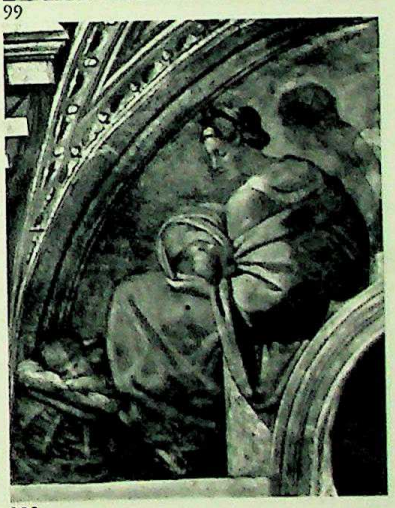
101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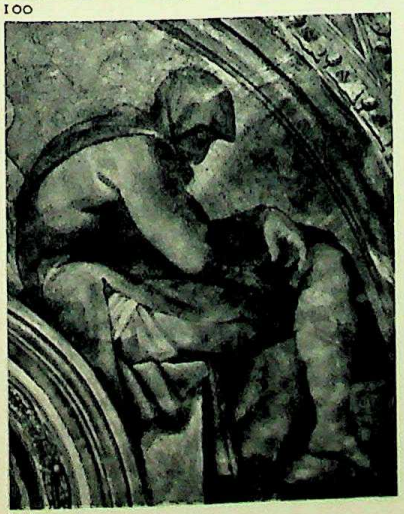
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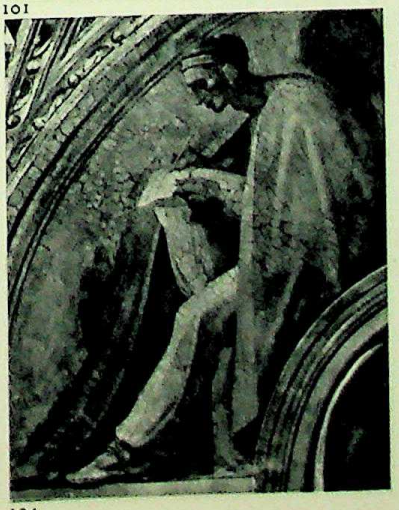
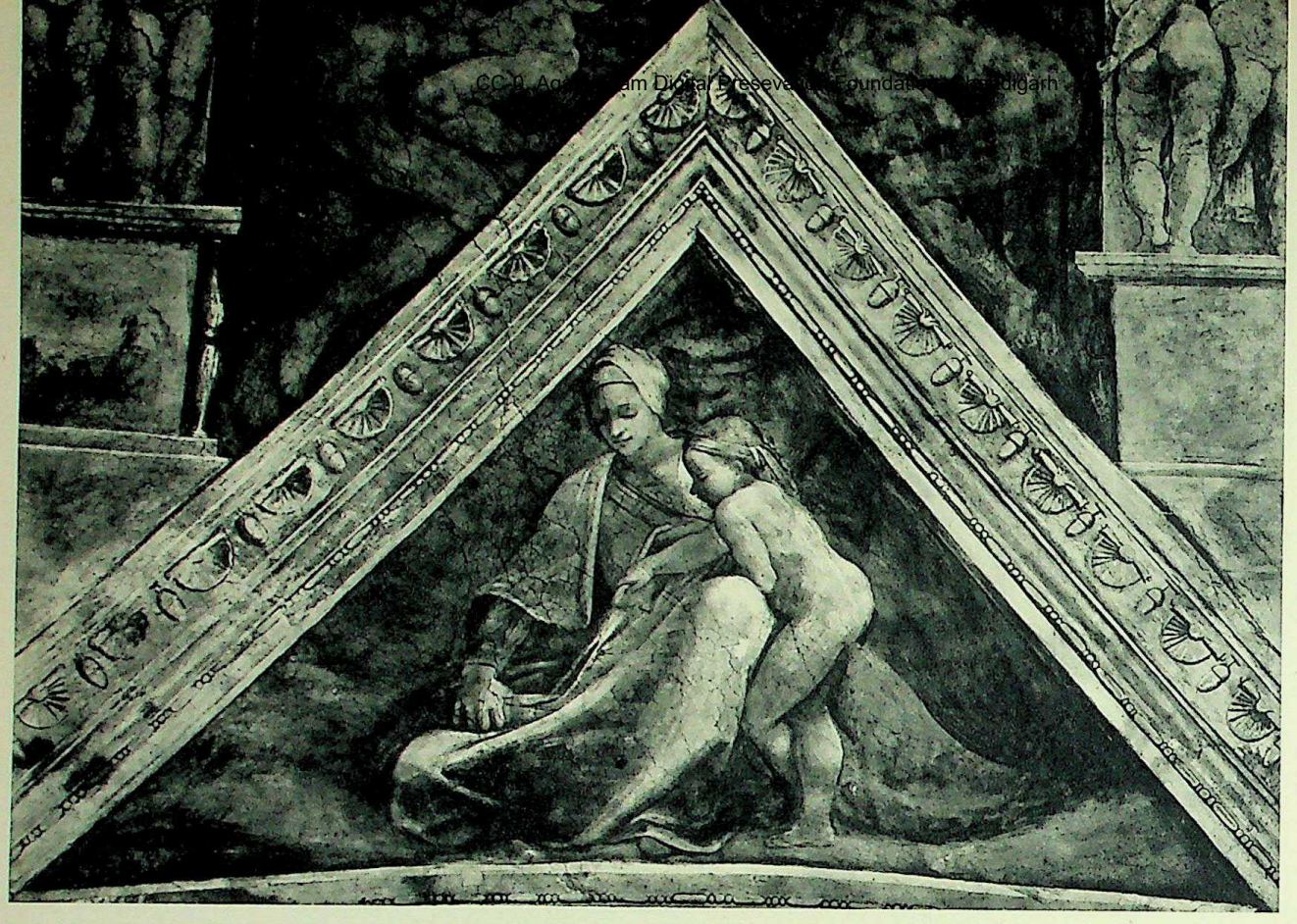
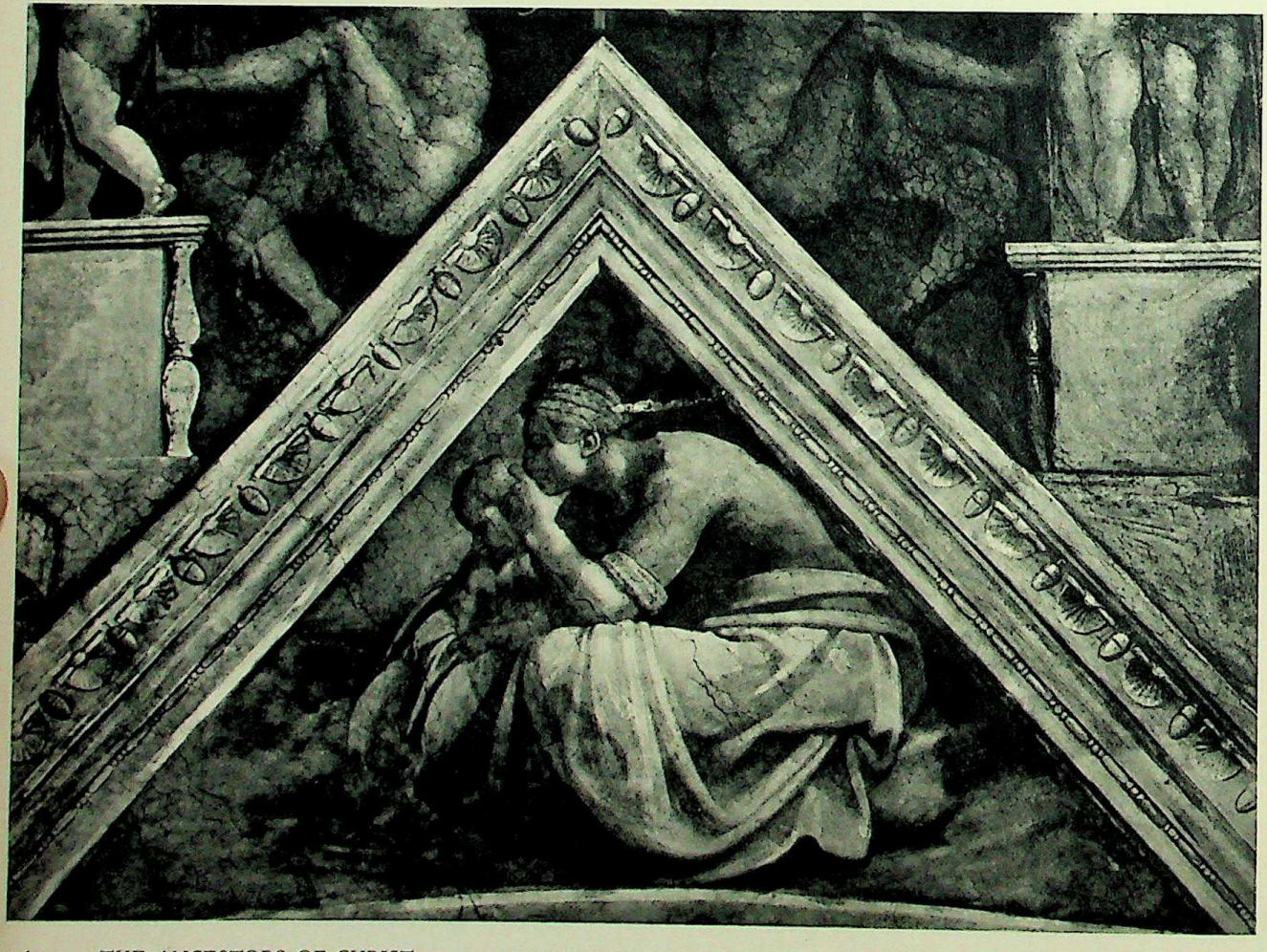

104

105

94–105. THE ANCESTORS OF CHRIST. 1511–1512. LUNETTES OF SISTINE CHAPEL.
LES ANCÊTRES DU CHRIST. LUNETTES DE LA CHAPELLE SIXTINE.

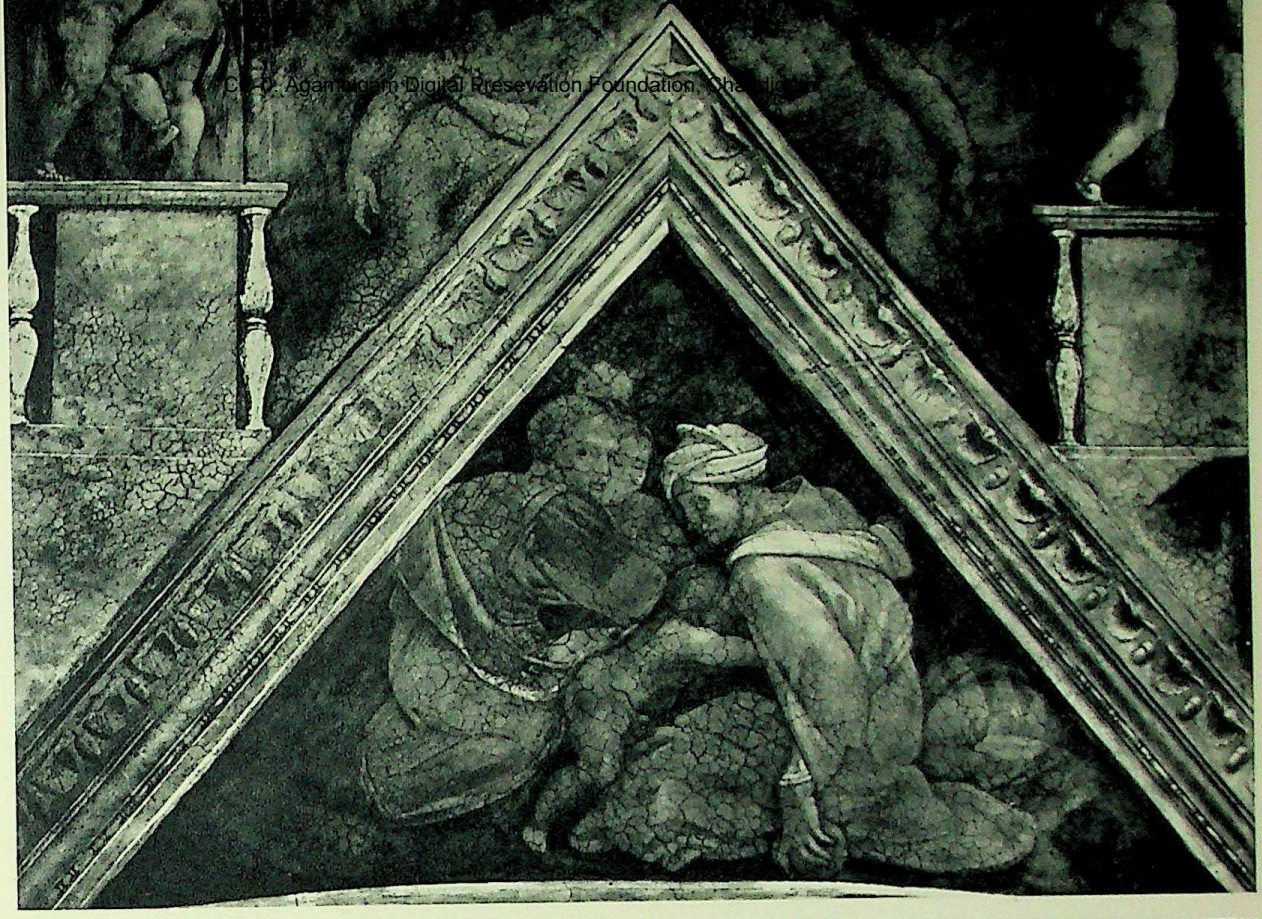
CC-0. Agam Digital Preservation Foundation, Chandigarh

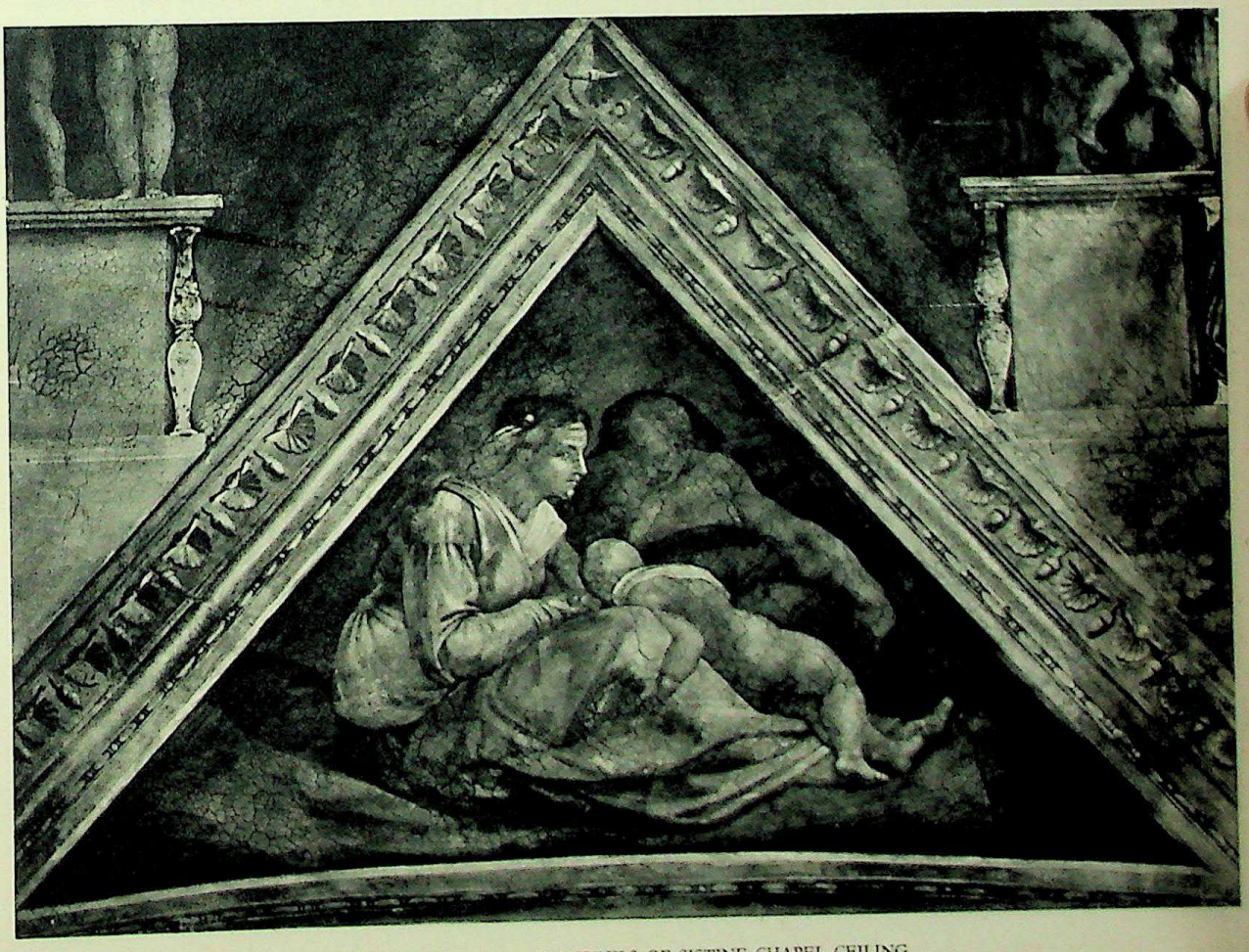




106-107. THE ANCESTORS OF CHRIST. 1511-1512. SPANDRELS OF SISTINE CHAPEL CEILING.
LES ANCÊTRES DU CHRIST. TYMPANS DE LA VOÛTE DE LA CHAPELLE SIXTINE.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh





108–109. THE ANCESTORS OF CHRIST. 1511–1512. SPANDRELS OF SISTINE CHAPEL CEILING.
LES ANCÊTRES DU CHRIST. TYMPANS DE LA VOÛTE DE LA CHAPELLE SIXTINE.

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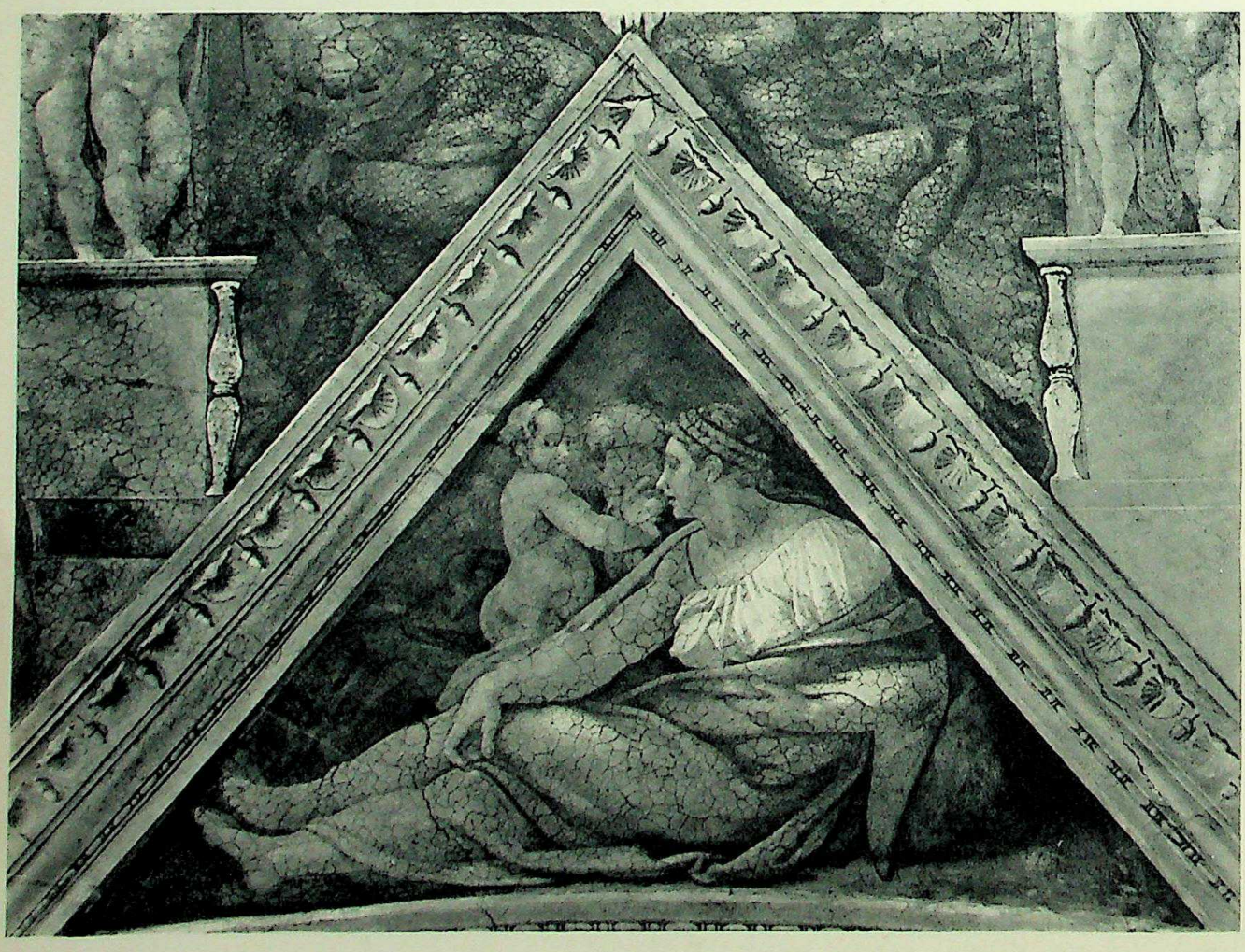

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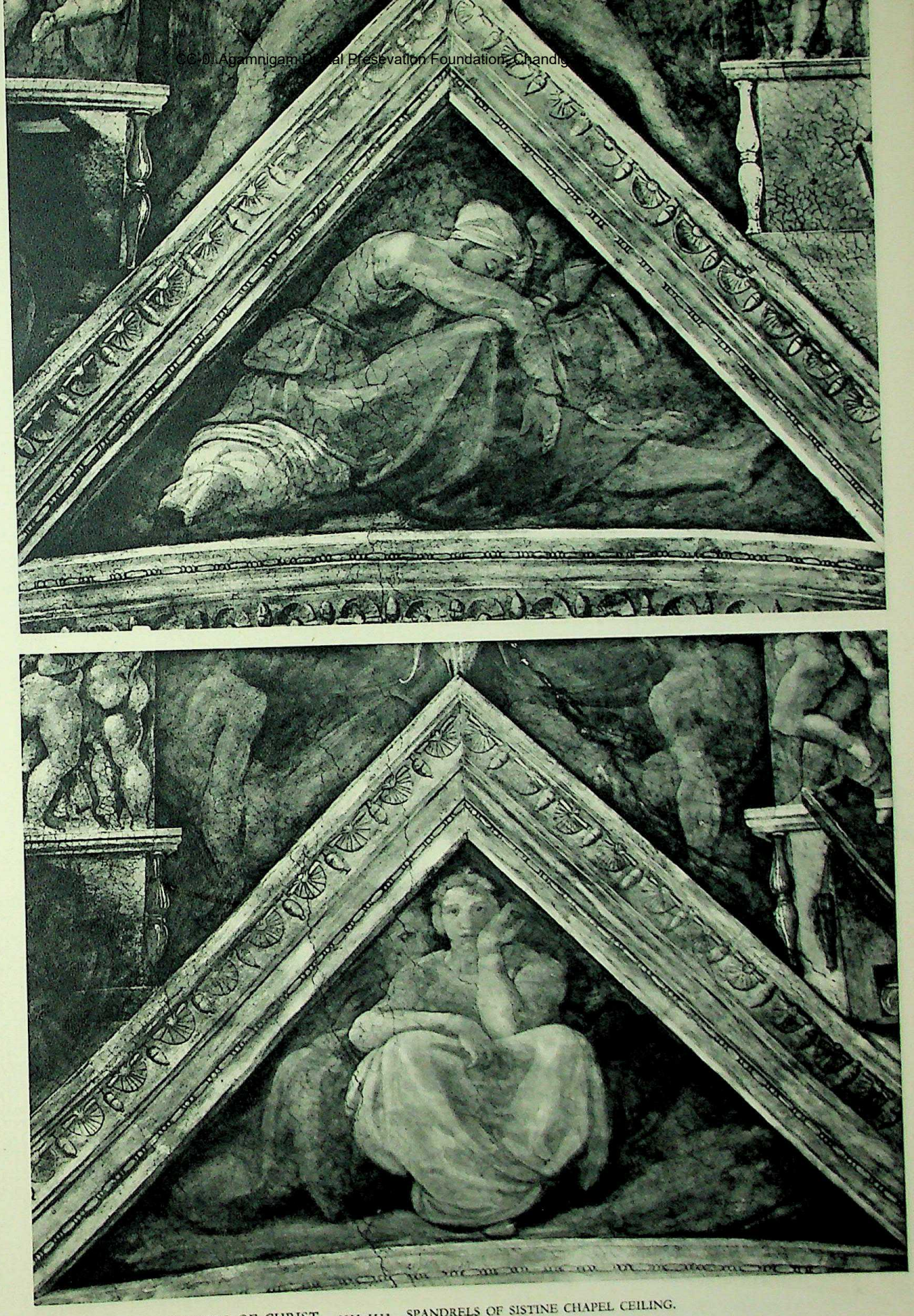

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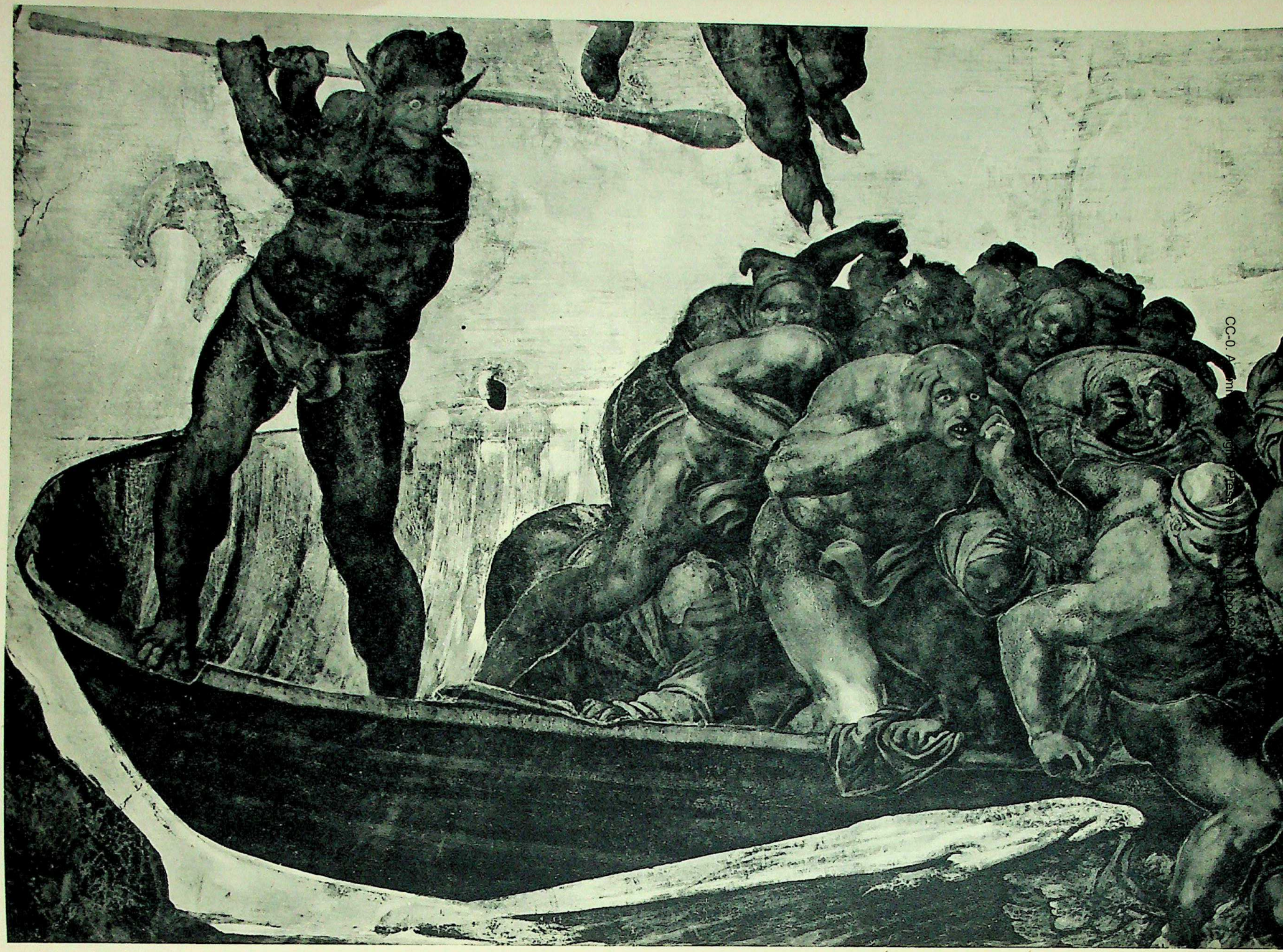

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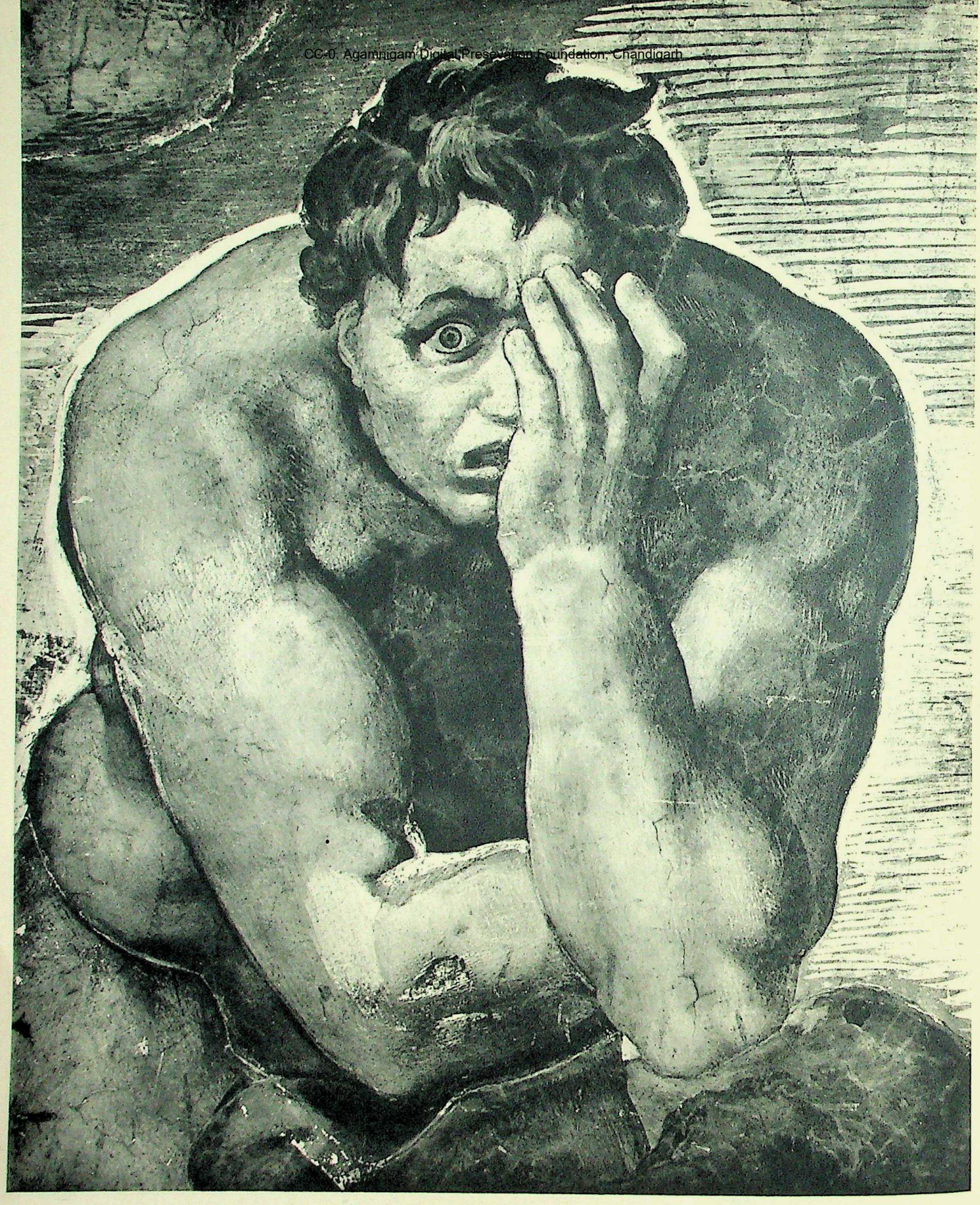

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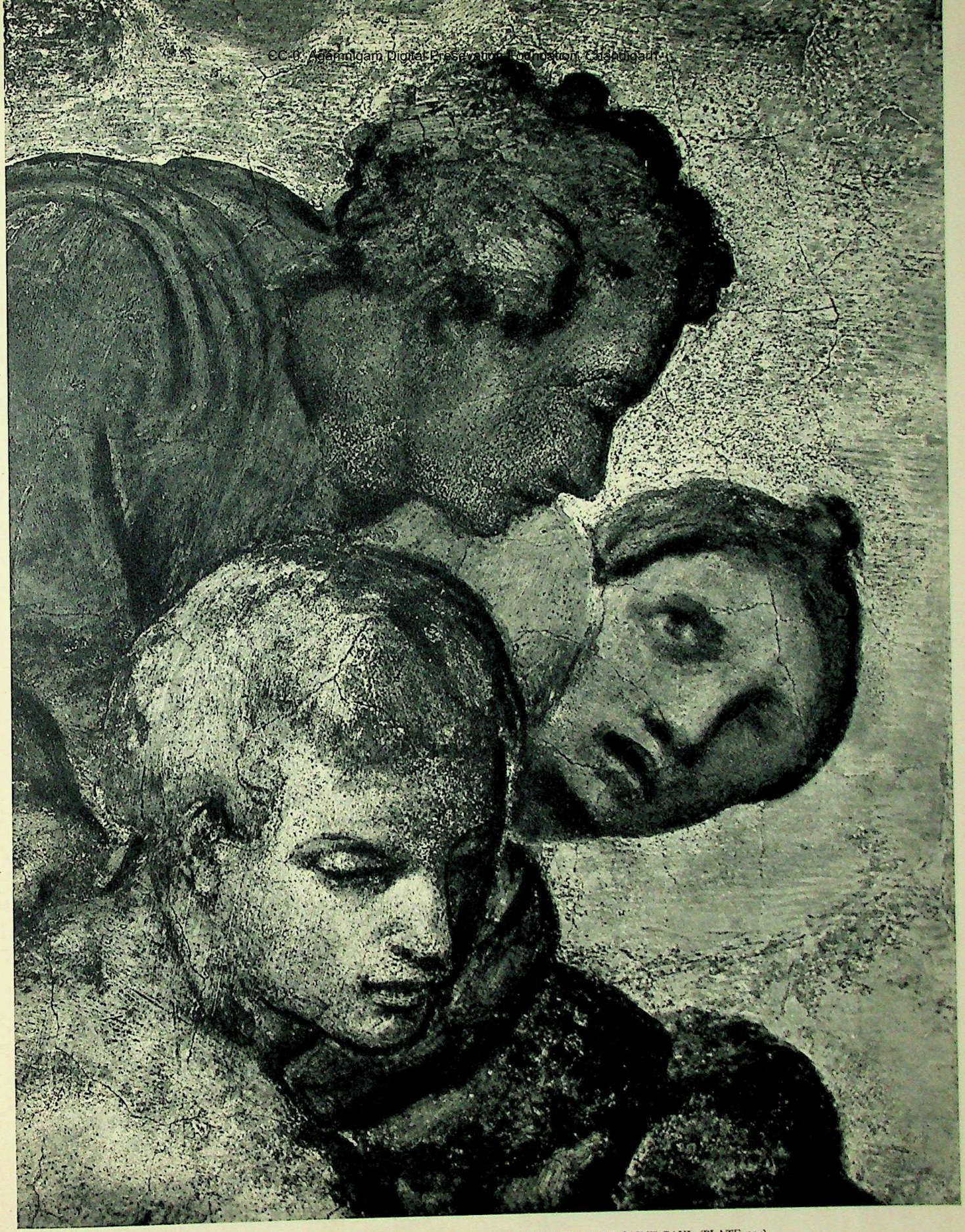

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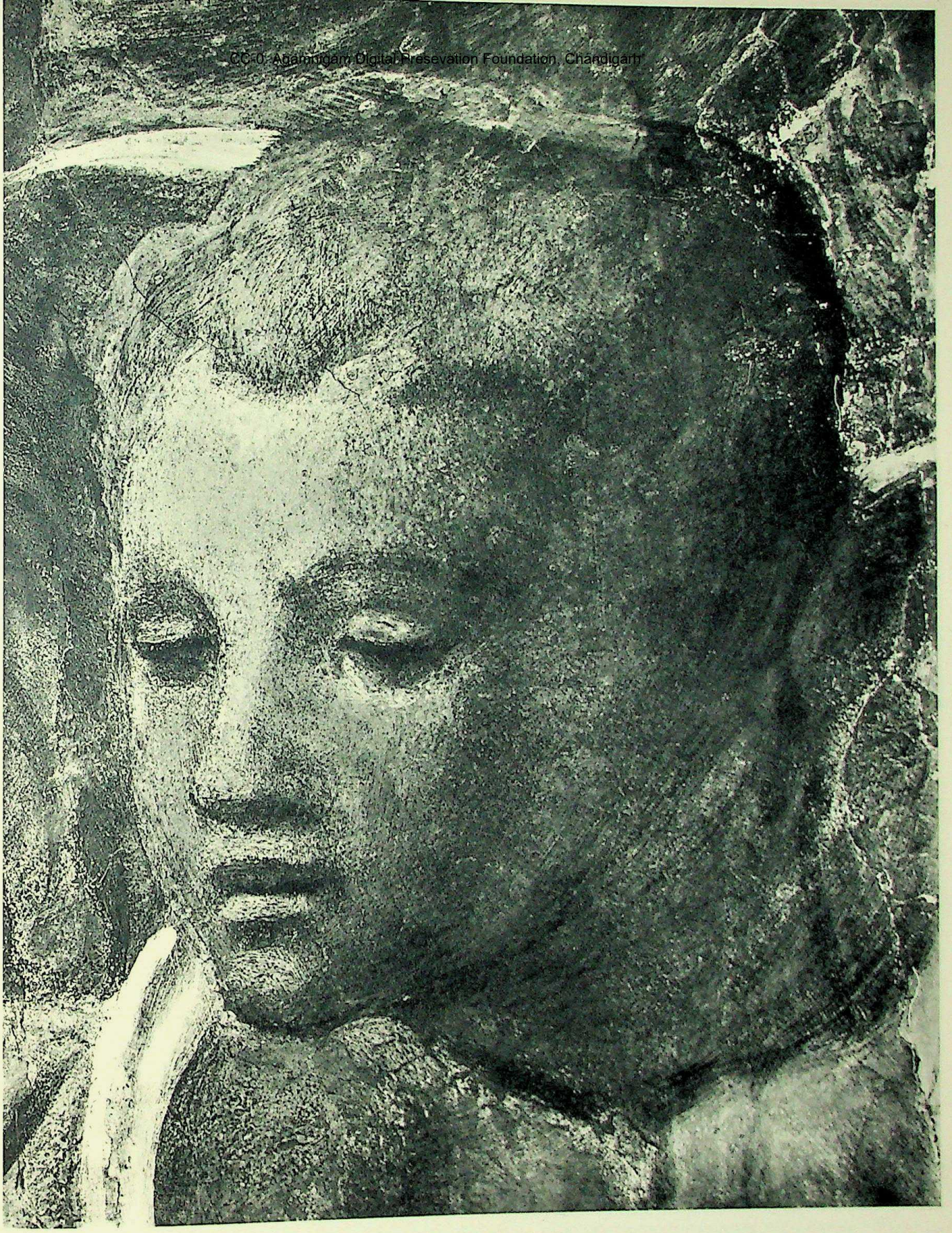

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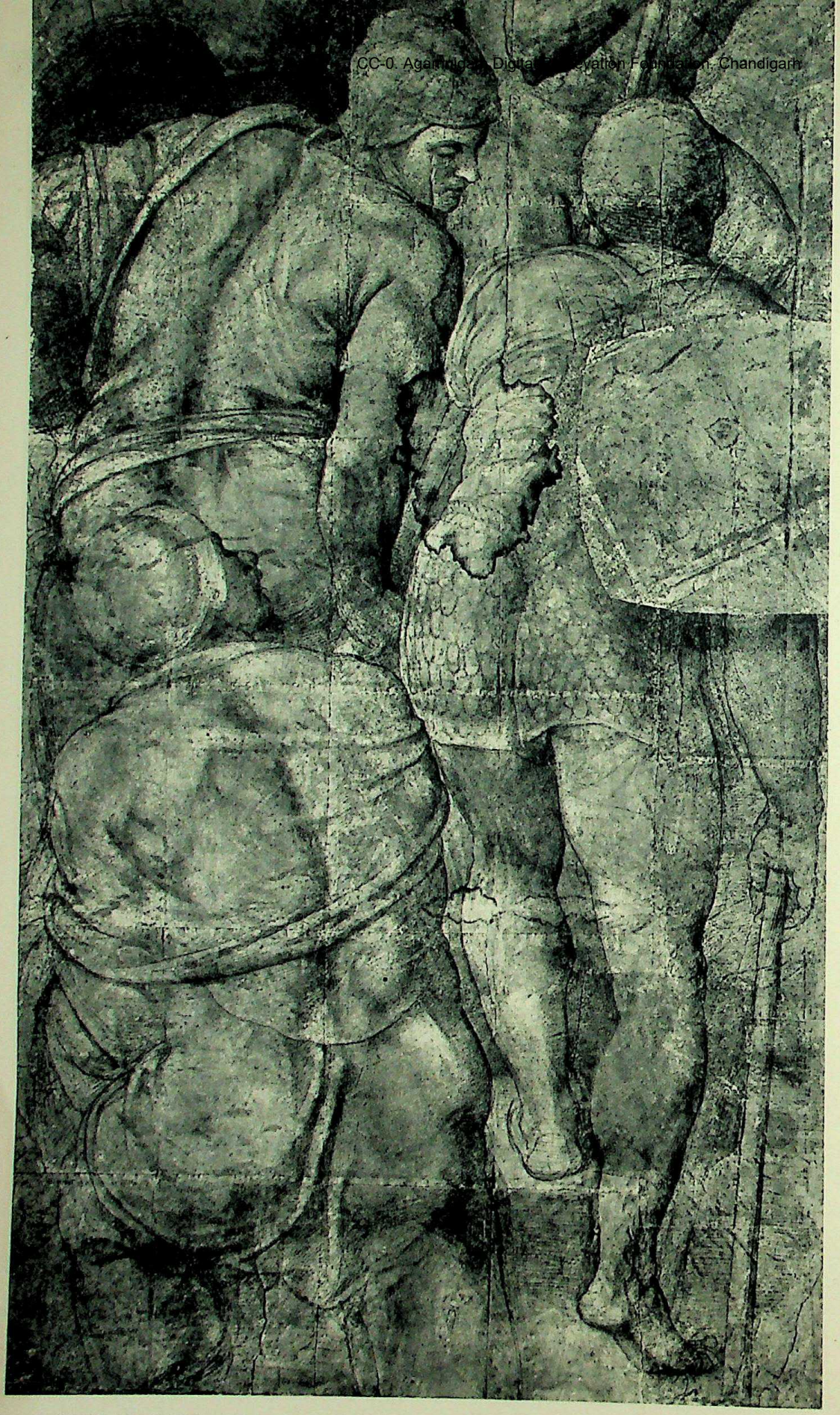

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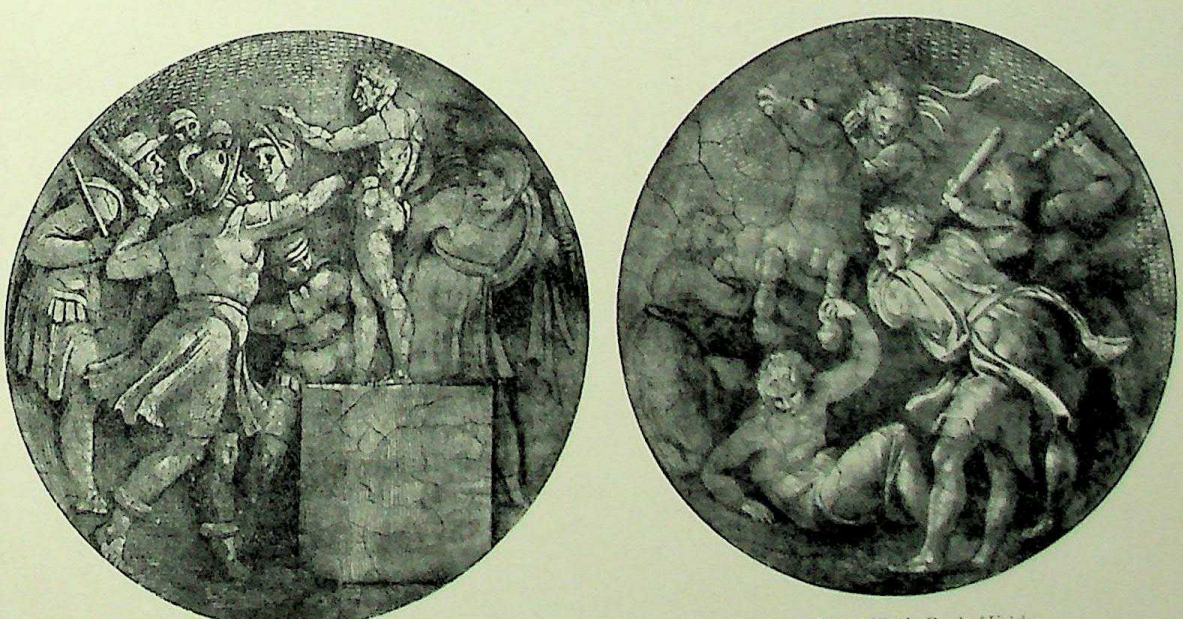

Two of the bronze-coloured medallions on the ceiling of the Sistine Chapel. Destruction of the Pillar of Baal—Death of Uriah

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Dal ciel discese e col mortal suo poi
che visto ebbe linferno giusto el pio
ritorno vivo a cõtemplare dio
p dar di tutto il vero lume a noi

Lucente stella che coraggi suoi
fe chiaro a torto el nido ove nacquo
ne sarel premio tutto lmõdo rio
tu sol che la creasti esser ~~puo~~ quello puoi

Di dãte dico che mal conosciute
fur lopre suo da quel popolo ingrato
che solo a iusti mãca di salute
fussio pur lui ca tal fortuna nato:
p laspro e silio suo cola virtute
dare delmõdo il piu felice stato

Michelangelo's handwriting
Sonnet on Dante

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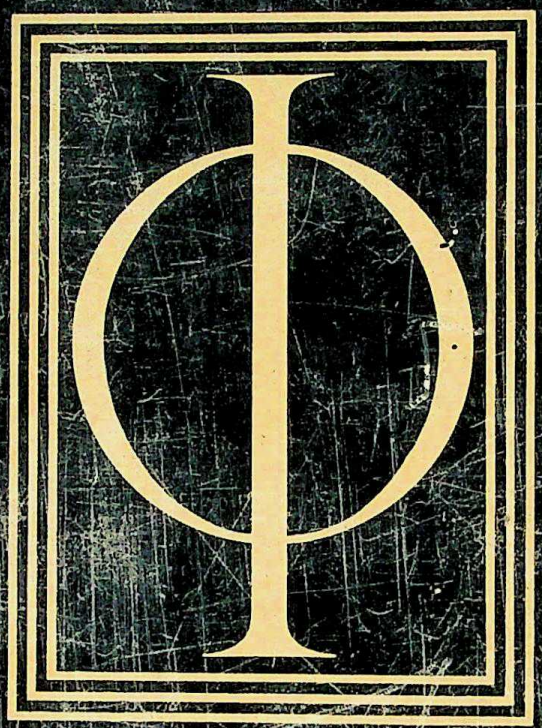

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